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Observations on the Dodwell Painter

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OBSERVATIONS ON THE DODWELL PAINTER

by

Mary Blomberg

Medelhavsmuseet, Memoir 4

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Cover: panther from the bottom frieze of the olpe in the Virginia Museum, Richmond (catalogue no. 23, pl. 20a).

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Abstract

The Dodwell Painter was one of the most influential vase painters of the Corinthian period. The fine quality of his best works deserves for him a place in the ranks of the foremost painters of his day but these vases were largely unknown to Payne who stamped them with the fateful verdict of mechanical. The careless hasty character of much of his work has not only adversely affected his reputation, it has also been an obstacle to the construction of a firm chronology for his production. A convincing chronology for the Dodwell Painter is of considerable importance for the relative chronology of his time due to his originality and his widespread influence over many years. The appearance of a number of vases by him of high quality prompt the attempt to order his works relative to one another in time. The proposed chronology evolved from the minute examination of the details of sixty-one vases and it is accompanied by a statistical study of the animal proportions of the painter and two of his contemporaries. The latter was motivated by the author's curiosity as to what information such an investigation could contribute to the study of Corinthian vase painting.

Following an introduction a review of the previous literature on the Dodwell Painter is given. His ornaments - filling forms and floral centerpieces -, figures - animals, gods, human forms -, and vase shapes are then examined. The investigation indicates that a convincing chronology for the painter's production can be derived from the development shown by each of these categories.

The archaeological evidence is examined, where available, for whatever chronological information it contains.

A stylistic analysis divided into two parts follows. In the first part the vases by the Dodwell Painter are discussed in turn according to a proposed chronological arrangement. In the second part the relationship of the painter to the Early and Middle Corinthian vase painting styles is examined and it is concluded that his career began about the middle of the Early Corinthian period.

The statistical study of his animal proportions follows and comparisons are made with those of the Painter of Athens 931, his closest follower, and the Medallion Painter, a contemporary but not closely related painter. Statistical methods are judged to have useful applications in the study of Corinthian vase painting. A look is taken at two technical aspects of the Dodwell Painter's production, the manner in which he made his incisions and the tonal variations in the fabric of his vases.

Following the conclusions there is a chronological catalogue of the vases accepted as being by the Dodwell Painter and, after this, comments on certain controversial works.

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To Peter, Mikia and Cecilia

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The drawings are by Mikael Kihlman.

Stockholm, January 1983

Mary Blomberg

Introduction

During a recent inventory of the Corinthian vases in the Antikmuseum of the University of Lund and the Medelhavsmuseet [1] in Stockholm, two broad-bottom oinochoai with tall narrow necks were encountered which possessed other similarities in addition to their forms (pls. 38 a and 45 a).

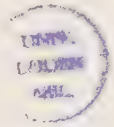
The characteristic manner of describing the shoulders of the felines - squared-off and with double interior lines -, the faces of the panthers,[2] the choice and disposition of animals, and the nature of the filling ornaments indicated the circle of the Dodwell Painter as place of origin for these two vases.[3] Further study led to twelve hitherto unpublished pieces by the same painter and motivated a reconsideration of the development of his style and of his position and significance within the framework of Archaic Corinthian vase painting.

Apart from the statistical analysis, the method of study employed is the examination of minute details in order to attribute a work to its author and to account for his stylistic evolution. It is stressed by the author that no single stylistic feature can be isolated and pointed to as being unique for the Dodwell Painter. In addition to the painters with marked personalities of their own who worked under his influence and borrowed his ideas, such as the Painter of Athens 931 and the Geladakis Painter, he had a large following of close imitators who sometimes slavishly aped his designs.[4] It is rather the presence of consistent combinations of details in a stylistically intelligible whole which discloses his authorship.

This stylistic intelligibility has led to the conviction that both the ornaments and the figures on Dodwell vases have been drawn by the painter himself. The characteristic marks made by his graver in the process of incising (pp. 67-68) can be observed on all elements in his friezes and this strengthens the conviction. The same features are observable in the incisions of the figures and the ornaments on the same vase. The incisions on the Bologna amphora (**16,** pl. 14b),[5] for example, are soft and flowing on both the panther's body and the filling ornaments. Those on the Hamburg oinochoe (**30,** pl. 24) are everywhere quick and scratchy. The quantity and preciseness of incisions on the figures and ornaments also harmonize. On the Richmond olpe (**23,** pls. 19 and 20) the figures and ornaments are densely incised with carefully placed lines whereas on the Berlin stem pyxis (**59,** pl. 47) they have fewer incisions and these have been placed with much less care. The possibility is not excluded that under exceptional circumstances, such as illness, an associate may have worked on a vase begun by another painter. No known Dodwell vase, however, seems to have undergone such treatment. Although the conviction that one painter is usually responsible for all incised work on a vase is stated here with respect to the Dodwell Painter, the author's opinion is that the same is true for the overwhelming majority of all incised Corinthian pottery.

No firm opinion is held with regard to the unincised subsidiary decorations such as those framing the friezes and encircling the mouths and feet of vases. There is little which distinguishes these parts on Dodwell vases from their counterparts on contemporary works. Whether these were painted by slaves, apprentices, or by the painters of the figures is a difficult question to decide from the evidence available.

When considering the arguments presented in the following sections, it should be kept in mind that they are derived from a study of sixty-one vases, eight of which are very fragmentary, from the hand of a painter who must have been active at least thirty years. From the very conservative estimate that he produced an average of one vase with figures per week, hardly five percent of the vases he is likely to have produced are presently known.[6] In view of these calculations it may seem foolhearty to hazard the opinions herein contained but their verification by the inner coherency in stylistic development which the Dodwell Painter's work is shown to display gives sufficient credibility to justify their presentation for further testing.



Absolute dates are not used since these are considered to be still controversial. The traditional dates are given for purposes of orientation:[7]

Early Protocorinthian	725 - 700 B.C.
Middle Protocorinthian	700 - 650
Late Protocorinthian	650 - 640
Transitional	640 - 625
Early Corinthian	625 - 600
Middle Corinthian	600 - 575
Late Corinthian I	575 - 550

[1] = The Museum of Mediterranean and Near Eastern Antiquities.

[2] By *panthers* is meant the feline animal with body shown in profile and face turned towards the viewer. This is the traditional name used while *lion* denotes the feline animal with both body and head shown in profile.

[3] The similarity of the painting on the Lund oinochoe to the style of the Dodwell Painter was noted by Cecilia Moberg 1952, p. 47 no. 252.

[4] For example, the painter of the convex pyxis excavated at Examilia, Lawrence 1964, pl. 18:E1.

[5] A number in boldface refers to a given vase's number in the chronological catalogue.

[6] Johnston 1979, pp. 33-35. Johnston's study leads him to suppose that a large krater decorated with seven figures was likely to have been considered a "good day's work". We do not know what proportion of his time a vase painter may have devoted to plain ware as opposed to more elaborately decorated vases, nor if there may have been a hierarchy in workshops with some painters decorating only vases with figures while others produced the plainer ware. Close estimates are impossible to arrive at with the information available. See also Webster 1972, pp. 3-8. Webster suggests a figure somewhat greater than 1% as a likely survival rate.

[7] Dunbabin and others 1962, p. 6.

Prior Literature

A study of the Dodwell Painter begins naturally with Amyx' article,[8] the latest and fullest investigation of the painter and his followers. Amyx reviewed the literature prior to his study and quoted the account from Edward Dodwell's book of the purchase of the Munich pyxis, the painter's namepiece.[9] The following summary of the most important literature on the Dodwell Painter is given for the reader's convenience.

When Payne distinguished groups of vases in the Middle Corinthian Orientalizing style,[10] he began with the painter of the Dodwell pyxis. The Munich pyxis had been known by this name at least since the publication of Jahn's catalogue.[11] To this painter Payne attributed in no uncertain terms twenty-two vases: the convex pyxides in Munich (*NC* 861), Würzburg (*NC* 862), Brussels (*NC* 863, 864), and Athens (*NC* 895), the stem pyxis in Berlin (*NC* 905), the narrow-foot oinochoai in London (*NC* 1090) and Tarquinia (*NC* 1091), the broad-bottom oinochoai in London (*NC* 1113), Cambridge (*NC* 1114), Florence (*NC* 1115), Copenhagen (*NC* 1116-1118), Rhodes (*NC* 1119), Orleans (*NC* 1120),[12] Paris (*NC* 1121 and Louvre L 46), Athens (*NC* 1122, 1123A), and Hamburg (*NC* 1123), and the hydria in London (*NC* 1150). Payne associated seventeen other vases with the Dodwell Painter to varying degrees and three of these have since been accepted as being by him: the London tripod pyxis (*NC* 927B), the Bari globular oinochoe (*NC* 1141), and the Bologna neck amphora (*NC* 1146).[13]

Amyx added the Braunschweig kotyle to the list of vases by the Dodwell Painter[14] and Hopper accepted the London tripod pyxis and added a convex pyxis and the conical oinochoe in Taranto.[15] Benson excluded from his list for the Dodwell Painter two of the Copenhagen oinochoai (*NC* 1116, 1118), the one in Orleans, the London tripod pyxis and the conical oinochoe in Taranto. He accepted all of the other firm attributions made by Payne, Amyx, and Hopper and included several of the more or less questionable pieces.[16] Banti credited Amyx with the attribution of four additional vases: the neck amphora in Béziers, the convex pyxis in St. Louis, the broad-bottom oinochoe in Houston, and the fragmentary oinochoe in Ancient Corinth (C-38-276).[17]

In addition to these pieces, six others accepted by Amyx in Dodwelliana as being by the Dodwell Painter had appeared in print before his article came out: the Munich kotyle,[18] the Taranto neck amphora,[19] the Riehen narrow-foot oinochoe,[20] and the fragments of a convex pyxis and two broad-botton oinochoai in Perachora.[21]

In Dodwelliana, Amyx accepted seventeen of Payne's twenty-two attributions, rejecting the Copenhagen and Orleans oinochoai in agreement with Benson. He also rejected one of the Athens oinochoai (*NC* 1123A) and the one in Florence. He accepted the London tripod pyxis in agreement with Hopper, the Bari globular oinochoe, and the Bologna neck amphora, all three questioned to some extent by Payne. From Hopper's other attributions he accepted the conical oinochoe in Taranto and three of the fragmentary vases found at Perachora. In addition to these, the Bari narrow-foot oinochoe, the four attributions mentioned by Banti, the Braunschweig kotyle, the Leningrad oinochoe,[22] and the three other published vases given above - the Munich kotyle, the Taranto neck amphora, and the Riehen narrow-foot oinochoe - constitute a corpus of thirty-four vases mentioned in the literature and accepted by Amyx as being by the Dodwell Painter. To these Amyx added from his own research twelve previously unpublished vases: the Manchester pyxis (D7), the fragment in Athens (D11), the fragmentary conical oinochoai in Paestum and Catania (D17, D18), the broad-bottom oinochoai in Rio de Janeiro, New York, Ancient Corinth (MK 1856), Kyras Vrysi, and Catania (D28, D32, D34-36), the Lentini fragment (D38), and the hydriai in Rome (D45, D46).[23]

In the present study the following vases previously mentioned in the literature are accepted as being by the Dodwell Painter: all of the vases on Amyx' list 1 except for the five whose photographs could not be obtained,[24] the oinochoai in Florence and Athens and the Milan olpe on his list 2,[24a] the London olpe on his list 3, and the following published since Dodwelliana appeared: the oinochoai in Argos[25] and Stockholm,[26] the Richmond olpe,[27] and the Osaka concave pyxis.[28] Twelve previously unpublished vases and fragments are introduced: the broad-bottom oinochoai in Plymouth, Lund, Manchester, and the Acropolis Museum in Athens, the narrow-foot oinochoe in Tokyo, the lid in Bristol, the conical oinochoai in Gela and Athens, and the fragments in Rome, Malibu, Gela, and Locri.[28a]

The remaining vases on Amyx' lists 2-5 are discussed on pp. 79-80.

[9]Amyx 1971
[10]Dodwell 1819, pp. 197-199.
[10]Payne 1931, p. 63.
[11]Jahn 1854
[12]Now missing, apparently a casualty of World War II.
[13]From the fourteen remaining vases (*NC* 886, 1032, 1092, 1124-1129, 1145A, 1147 and the lid from Selinunte) which he related to the Dodwell Painter, Payne collected a group of seven broad-bottom oinochoai (*NC* 1124-1129) as being rougher but perhaps later works of the painter. However his comment on the lid from Selinunte (p. 339 under pl. 86,4) implies that he came to think of these vases as being by a different painter.
[14]Amyx 1943, p. 232 note 126. It seems that Amyx here accepted Payne's attributions. He took the broad-bottom oinochoai in Leningrad and Bucharest and the kotyle fragments in Athens to be perhaps by the painter. He also related an oinochoe in Madrid to him.
[15]Hopper 1949, pp. 215, 213 no. 16b, 240 no. 2. Hopper accepted the Braunschweig kotyle (p. 220 no. 11) and associated the following with the Dodwell Painter: an aryballos in Taranto (p. 203 no. 16f), another convex pyxis also in Taranto (p. 213 no. 16a), the kotyle fragments in Athens (p. 222 no. 20), a kotyle-pyxis in Paris (p. 224 no. 1), the narrow-foot oinochoe in Bari (p. 235 no. 16ii).
[16]Benson 1953, pp. 45-46 list 73. Following his list of vases by the Dodwell Painter, Benson collected a group of fourteen others which had been related to the painter with varying degrees of reservation by Payne, Amyx, and Hopper (p. 46 "Art des Dodwellmalers"). In a third list, the Kalinderu Group (p. 47 list 74) Benson placed a number of vases which he considered stylistically homogenous and different from those by the Dodwell Painter due to the oval form given the shoulders of panthers. Benson followed here Payne's inclination to view a number of vases related to the Dodwell Painter's style as being by another painter; but, like Payne, he did not exclude the possibility that they are a phase in the Dodwell Painter's career. All but two of the pieces in Benson's Kalinderu Group (Louvre A 438 and the lid in Selinunte) and all of those which Payne (1931, p. 63 note 4) considered to be by a later artist continuing in the style of the Dodwell Painter are taken up by Amyx (1971, pp. 21-29) as being by or near the Painter of Athens 931. In Benson's list for this same painter (p. 53 list 87) we find three vases, all from those mentioned by Payne in his footnote.
[17] Banti 1960, pp. 154-155.
[18] Lullies 1955, pp. 19-20 no. 37
[19] Lo Porto 1959-1960, p. 171 no. 2.
[20] Schefold 1960, pp. 135 and 140 no. 99.
[21] Dunbabin and others 1962, nos. 1767, 2064, 2065. Hopper also related nos. 1768 and 1835 to the Dodwell Painter.
[22] Boriskovskaya 1971, p. 6 no. 2; she also attributed another broad-bottom oinochoe to the Dodwell Painter (p. 5 no. 1).
[23] Amyx 1971, pp. 6-11 list 1. Following the list of vases attributed to the painter are four additional lists of vases related to him in the following ways: possibly by the Dodwell Painter (list 2), near the Dodwell Painter (list 3), related to the Dodwell Painter (list 4), and not by the Dodwell Painter (list 5). In these lists are to be found most of the vases mentioned in the summary above which were left over after Amyx' selection of works by the Dodwell Painter for list 1, aside from those which are to be found on his lists for the Painter of Athens 931 and the Geladakis Painter who are also studied in Dodwelliana (pp. 21-40).
[24] The oinochoai in Paestum, Catania, and New York and the fragment in Lentini.
[24a] Formerly in Rome but now in Milan.
[25] Kritzas 1973, p. 132 pl. 119e.
[26] Styrenius 1978, p. 82 and 1977-1978, pp. 153, 155.
[27] Siegel 1981, pp. 21-22, and Chronique des Arts, *Gazette des Beaux Arts* 123 (March 1981) p. 26 no. 139.
[28] *Oka Collection* 1979, no. 5.
[28a] See catalogue nos. 1, 48, 50, 45, 35, 2, 43, 42, 4, 19, 51 and 52 respectively.

Motifs

Filling Ornaments

The filling ornaments on Dodwell vases provide the surest guidelines for following the painter's development (Table 1 and Fig. 1).[29] The chronological arrangement of his vases was arrived at only after careful weighing of several elements in addition to the filling ornaments and Table 1 was constructed in final form after that arrangement had been completed. The findings of the table, therefore, are also based upon the evaluation of several factors and not only upon the ordering of the vases. The dangers of circular reasoning are considerable in a study like the present one but the mutual substantiation of the conclusions by evidence from several sources serves as a check.

The Dodwell Painter used a very large number of different filling ornaments. To be sure, some of them are also found on vases by other Corinthian vase painters. A number of these are common to his circle only, and others, such as the cross-incised rosette, are used by nearly all his contemporaries. Nevertheless, he had his own repertory of favorites which he combined in his own ways and varied characteristically at different periods of his career. None of his pupils had anything like the variety of the master, either on a single vase or collectively over an entire career. This is a striking difference between the Dodwell Painter and his followers and one of several indications that he was the creative spirit of his circle.

The large number of filling ornaments used by the painter might seem to preclude the possibility that he had forms distinct from those used by other members of his group but this is by no means the case. Although his closest pupil, the Painter of Athens 931, had a much more limited stock, there are still ornaments among them which do not occur on any known Dodwell vase.[30] The manner in which the incisions are made by the two painters is a greater distinguishing feature of their styles than the arrangement of incisions within the contours but it is an interesting fact that there are ornaments in the small repertory of the Painter of Athens 931 which are not found in the much larger store of the Dodwell Painter. When the Dodwell repertory is compared with that of any other contemporary group of vase painters, it is obvious that a largely different collection of filling ornaments was being drawn upon, even though some forms are common to both groups. Compare, for example, Fig. 8 in Benson's study of the Otterlo Painter.[31]

If all variations of the filling ornaments used by the Dodwell Painter are counted, the number exceeds one hundred. It is, in fact, impossible to tabulate all the different forms since complex ornaments with many incisions occur in manifold versions (Fig. 1:24, for example). However, the ornaments can be categorized into thirty-two basic types where the variations of each type follow the same principle of composition. The variant forms of Fig. 1:9, for example, are all composed of four parallel lines in one direction - nearly always arranged in pairs - and two or more lines in a nearly perpendicular position to them at one end only. Although there are a few instances where it is not clear whether certain incisions are deliberate or the result of accident or carelessness, the great majority of filling ornaments are formed according to a definite preconceived idea.

In Table 1 and Figure 1 the filling ornaments are arranged according to frequency of occurrence by period and the number for a given ornament is the same in both the table and the figure. Within each period the ornaments are ranked according to the number of vases on which they occur, in descending order. For example, ornaments 1-14 occur in all periods and ornament 1, the cross-incised rosette, occurs most frequently, being found on every vase (Table 1). A distinction is not made between cross-incised rosettes with different numbers of crossed lines except in the case of those with six (Fig. 1:23). All but the latter occur with nearly the same frequency in all periods. Other ornaments which are closely related with respect to the arrangement of their incisions are also combined under one number when time has been observed to have no significance for their occurrence. In the case of Fig. 1:11, for example, all variations of it occur in all periods.

[29] The information in Table 1 and Fig. 1 may not be complete since some vases could not be seen on all sides and others could not be seen at all. Also the appearance of presently unknown Dodwell vases may add to our information.

[30] Amyx 1971, pl. 8:3, 4. The large shell-like ornaments on the pyxis are similar to ornament 11 by the Dodwell Painter but the same arrangement of incisions is not found on any Dodwell vase.

[31] Benson 1971, p. 20.

As columns 1-14 in Table 1 show, a large number of the filling ornaments used by the Dodwell Painter are found on vases from all periods of his career. However, they are rendered in significantly different ways at different times and the result is a different visual effect. There is a marked tendency towards elaboration of ornaments after the first part of his early period and this continues through his middle period. Afterwards, he reverts to simpler forms again. In the case of Fig. 1:9, for example, the number of perpendicular lines at one end of the ornament increases with the advance of the middle period. The pendulum-like swing from less complex ornaments in the early period to more complex forms in the middle period and back again to less complex forms in the late period is a typical motion in the development of other stylistic features during the Dodwell Painter's career. We shall observe it again later with respect to animal proportions, representations of humans, and vase shapes. There are, however, essential differences between the early and late periods, so that there can be no question that these are two distinct stylistic phases. In addition to the ornaments which occur throughout the painter's career (Table 1:1-14), there are some which occur in one period only (Table 1:15-17, 23-25, 31, 32) and others which are shared by two adjoining periods (Table 1:18-22, 26-28). Ornaments 29 and 30 are exceptions since they occur in the painter's early and late periods (p.19).

The Dodwell Painter developed his basic repertory of filling ornaments early. The Munich pyxis (**3**, pl. 4), his namepiece, contains all of the forms which he used in all periods (Table 1:1-14) and the three forms which occur only in his early period are on this vase (Table 1:15-17). It is possible that these latter have a deeper significance in addition to their ornamental function since they occur on the lid in the boar hunting scene together with the two ornaments (Fig. 1:29, 30) which are used later in a clearly mythological context, in the scene with the man fighting griffins on the Stockholm oinochoe (**58**, pl. 45 b).[32] The possible deeper meaning of filling forms is discussed in greater detail below (pp.19-20). New filling ornaments were added continually until the end of the painter's middle period. Afterwards there is a striking gap during which no new forms appear. It is not until late in his late period that new ornaments are again encountered.

In the Dodwell Painter's early period (vases **1-16**) the incisions on the filling ornaments are often curvilinear; the arrowhead-like lines so popular with the painter have rounded tips and often are begun and ended with an elegant flourish, as in the case of the rosette near the upper panther's left ear on pl. 9b. The ornaments are carefully formed, have lively rounded contours, and their incisions are placed centrally within the contours and symmetrically. There are seldom filling ornaments in the space above the backs of the ruminants and when they do occur, they are of the same character as the filling ornaments on other parts of the vase. In the latter part of the early period (vases **11-16**) the contours of the filling shapes change dramatically. They become progressively more irregular in form and their edges more deeply scalloped. The disposition of incisions within a given ornament's contour remains the same but some of the lines are lengthened to follow the elongated forms (Fig. 1:26d). The overall effect is quite different from that of the earlier vases and is specific for this period. The space above the backs of ruminants is more regularly filled at this time but the ornaments still are of the same type as those on the remaining parts of a given vase (pl. 12b).

In the Dodwell Painter's middle period (vases **17-35**) the filling ornaments are in general larger and have more incisions. The variety is greatest, the arrangement of incisions increasingly more complex, and the ornaments more densely placed in the field (pl. 15b). The trend towards a more complicated arrangement of the incisions is accompanied by the more elaborate treatment of the contours of the filling ornaments. The habit of following the backs of ruminants with small cross-incised dots, a Middle Corinthian trait, begins near the end of this period (pl. 22a).

In his late period (vases **36-61**) the Dodwell Painter simplified the contours and the internal structure of his filling ornaments considerably. The in-and-out motion of the contours so typical for his early period is less striking. The incisions are often placed off-center within the contours, giving the forms a curious clipped-off or foreshortened appearance (pl. 47). There is an increasing proportion of very small cross-incised and unincised dots in the field. The variety of filling ornaments diminishes progressively and there are only two new forms among them (Fig. 1:31, 32). In the latter part of this period (vases **54-61**) there are noticeably fewer filling ornaments in the field and the habit of following the backs of ruminants disappears. At about the same time there is a revival of interest in new filling forms and an accompanying elaboration of their contours can be observed (pl. 44). A corresponding interest in new figural forms and vase shapes also occurs at this time. These are some of the links in the chain of evidence for a new creative surge in the activity of the Dodwell Painter near the end of this career (pp.44-45).

[32] Compare the unusual filling ornaments on the aryballos with boar hunt in the Louvre by the Boar Hunt Painter, Wallenstein 1972, pp. 460-461, Abb. 5-8. The meaning of the scene and the inscriptions on the Munich lid have been discussed at length elsewhere, most recently by Lorber 1979, pp. 45-46, no. 52.

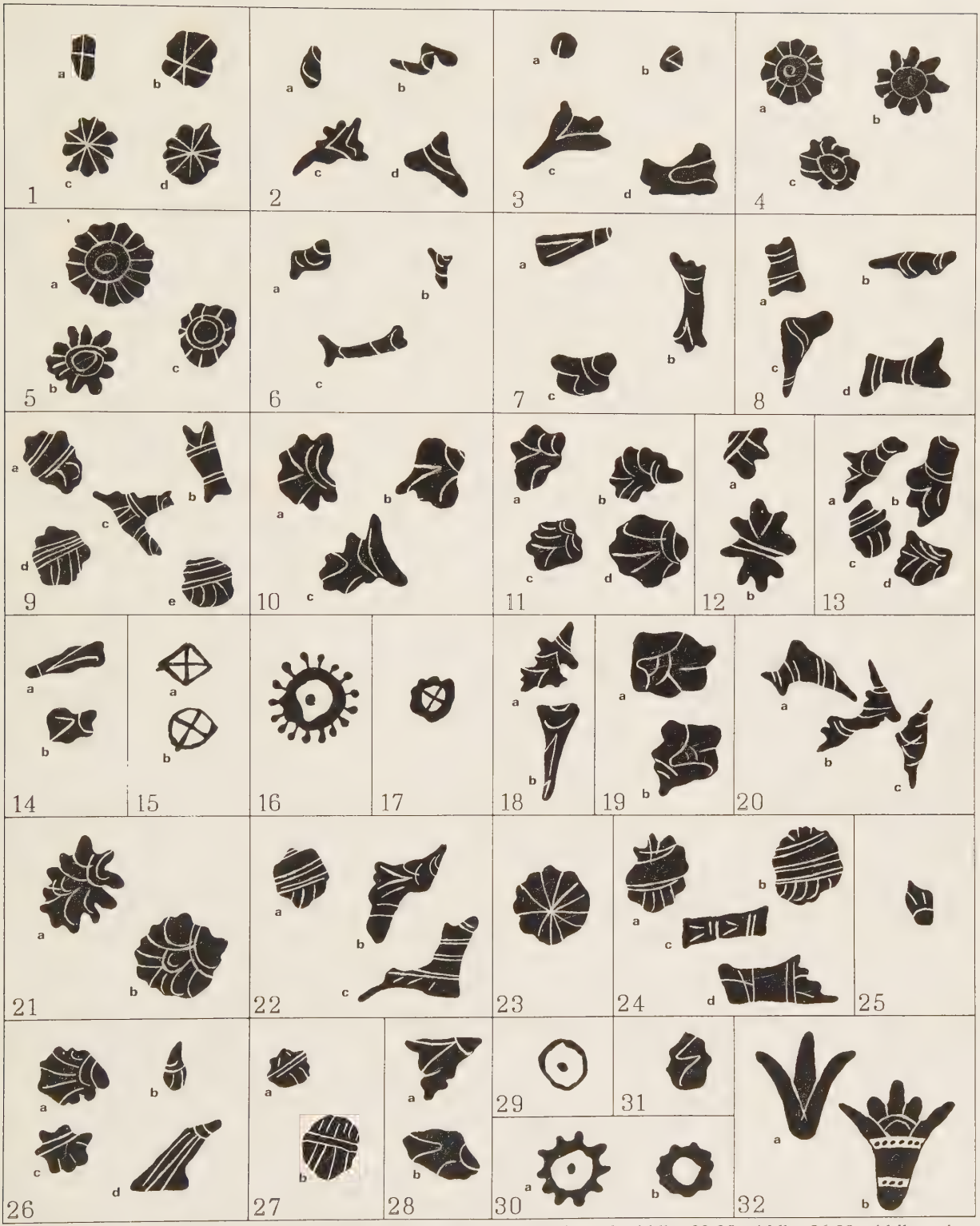


Fig. 1. Filling ornaments. 1-14 all periods, 15-17 early, 18-22 early and middle, 23-25 middle, 26-28 middle and late, 29-32 late. Not to scale.

Plate no.	Cat. no.		All periods 1	2	3	4	5	6	7	8	9	10	11	12	13	14	Early 15	16	17	18	19	20	21	22	Middle 23	24	25	26	27	28	Late 29	30	31	32
1,2	1	Plymouth	X	X	X	X	X	X		X			X																					
3	2	Bristol	X	X	X					X	X	X	X																					
4	3	Munich pyxis	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X				X								X	X		
5	5	Rhodes	X	X	X	X	X		X	X																								
6	7	Kyras Vrysi	X	X	X	X	X	X																										
7	9	A. Corinth MK 1856	X	X	X	X	X	X	X		X	X	X																					
7, 8	10	Argos	X	X	X	X	X	X	X	X	X	X	X	X	X							X												
9	11	Brussels A 251	X	X	X	X	X	X	X	X		X		X		X					X	X	X											
10	12	Copenhagen	X	X	X	X	X	X	X	X	X	X			X							X	X											
11	13	Paris, Bibl. Nat.	X	X	X	X	X	X	X	X																								
12	14	St. Louis	X	X	X	X	X	X	X	X	X	X	X	X	X	X				X		X												
13	15	Athens b.-b. oin.	X	X	X		X		X				X			X				X														
14	16	Bologna	X	X	X			X		X	X	X		X	X							X		X										
15	17	Braunschweig	X	X	X	X	X	X	X		X		X										X	X	X	X		X						
15	18	London n.-f. oin.	X	X	X	X	X	X	X	X	X	X				X								X		X			X					
16	20	London b.-b. oin.	X	X	X	X	X				X	X	X	X		X											X	X		/				
17	21	Bari n.-f. oin.	X	X	X	X	X				X	X																						
18	22	Houston	X	X	X	X	X	X	X	X	X	X	X	X	X						X					X								
19, 20	23	Richmond	X	X			X	X	X		X	X	X										X		X	X								
21	24	Milan	X	X		X	X				X													X	X	X		X						
21	25	London olpe	X		X	X	X				X													X	X	X		X	X					
22	27	Riehen	X	X	X	X	X	X		X	X		X									X		X	X									
22	28	Rio de Janeiro	X	X	X	X	X	X	X		X	X	X	X	X								X		X			X		X				
23	29	Osaka	X	X	X	X	X	X	X	X	X		X	X											X			X						
24	30	Hamburg	X	X	X	X	X	X	X		X	X	X	X	X											X	X							
25	31	London hydria	X	X	X	X		X		X	X	X	X	X	X						X		X					X	X					
26	32	Rome, V.G. 60504	X	X		X		X		X	X		X									X	X	X	X	X		X						
27	33	Rome, V.G. 60503	X	X	X			X		X			X									X	X				X	X						
28	34	Tarquinia	X	X	X	X	X	X		X	X		X		X								X											
29, 30	35	Tokyo	X	X	X	X	X	X	X	X	X	X		X		X				X		X												
31	36	Athens pyxis	X	X	X	X	X	X	X	X	X	X	X	X		X																		
31	38	Leningrad	X	X	X	X			X		X	X																						
32, 33	39	Manchester pyxis	X	X	X	X	X	X	X	X				X		X																		
34	40	Munich kotyle	X	X	X	X	X	X	X		X	X																						
34	41	London pyxis	X	X	X	X	X	X	X	X	X	X	X																X					
35	42	Athens con. oin.	X	X	X		X		X																									
35	43	Gela con. oin.	X	X	X		X		X																									
49	44	Taranto con. oin.	X																															
36	45	Athens, Acrop. Mus.	X	X	X	X			X		X	X			X																			
37	47	Würzburg	X	X	X	X	X	X	X	X	X		X	X	X	X																		
38, 50	48	Lund	X	X	X	X	X	X	X	X	X	X																		X				
39	49	Florence	X	X	X	X	X	X	X	X																								
40	50	Manchester oin.	X	X	X	X	X	X	X	X				X																	X			
39	53	Taranto amphora	X	X	X	X	X	X			X	X																						
41	54	Béziers	X	X	X	X	X	X		X	X																							
42	55	Brussels R 201	X	X	X	X	X		X																						X			
43	56	Paris, Louvre	X	X	X		X	X		X	X																					X	X	
44	57	Cambridge	X	X	X	X	X																								X			
45, 46	58	Stockholm	X	X		X	X			X			X	X														X	X		X	X		
47	59	Berlin	X	X	X	X	X																								X	X		
	60	A. Corinth C-38-276	X	X	X	X	X	X	X	X	X																							X
48	61	Bari glob. oin.	X		X		X				X																				X	X		X
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32

Table 1. Filling ornaments by periods and within each period according to number of vases on which each occurs in descending order, 1–14 all periods, 15–17 early, 18–22 early and middle, 23–25 middle, 26–28 middle and late, 29–32 late.

Of special interest in the latter part of the painter's late period is the recurrence of two forms which were used only once earlier (Fig. 1:29, 30), at the very beginning of the Dodwell Painter's career, on the Munich pyxis lid (3, pl. 4a). The fact that they were still available to the painter after so many years and still being used by him raises questions as to how workshop traditions were perpetuated in Corinth and the reasons for their great rigidity.

The prior question as to whether or not the Munich lid is the original one must be considered first. The style of the sphinxes is early; moreover, the filling ornaments on the lid in the vicinity of the sphinxes are so like those on the pyxis (pl. 4) that there can be no doubt that the two pieces were made by the same person at the same time. The occurrence of a hunting scene at this point in the painter's career is unexpected in view of the fact that no other mythological or historical scenes occur before his middle period. But stylistic evidence weighs heavier and therefore the lid is accepted as the one originally made for the pyxis.

The filling ornaments in question (Fig. 1:29, 30) occur at the extremes of the painter's stylistic development. The placement of the vases containing them cannot be explained away as errors of judgment. The style of the Munich pyxis and its lid (**3**) is early and that of the Berlin pyxis (**59**, pl. 47) and the Bari globular oinochoe (**61**, pl. 48) is late. Not only the animals and other ornaments but the vase shapes also clearly confirm the chronological positions given these vases. Moreover, there is general agreement among scholars with respect to them.[33] These ornaments are frequent at the end of the Transitional period and at the beginning of Early Corinthian but then seem to occur rarely before their revival at the very end of the Middle Corinthian period. The most likely explanation for the reappearance of specific filling ornaments after more than twenty years is their availability in some recorded form.

Filling ornament 19 in Figure 1 provides further evidence for the custom of preserving patterns in the Corinthian Potters' Quarter. Although it is rare on Dodwell vases, it recurs in the same form. More significant is its appearance in only slightly altered variations on vases by the Royal Library Painter and the Otterlo Painter, two painters closely associated with neither the Dodwell Painter nor each other.[34] All three, however, seem to have been inspired by the same prototype.

The astonishing similarities of the decorative, and also the figurative, elements on vases by many painters during many years in Corinth can hardly be accounted for without the assumption that the same patterns were available to all and that there were compelling reasons for using them. One can speculate as to the nature of the constraining forces which fettered Corinthian vase painters but the monotonous endurance of the animal style in its stereotyped form is an irrefutable witness to their existence. For the stubborn endurance of such rigid traditions is in direct conflict with the creative spirit. If the forces were religious, the prototypes might have been preserved as a series of woven hangings or wall paintings in a shrine. If commercial, to perpetuate trademarks of a sort associated with quality, they could have been preserved in some form by a regulating agency. Under less stringent conditions they could have been recorded in scrolls which circulated among the workshops. The collecting of vases themselves in order to preserve patterns, although possible, is not likely due to the impracticalities of storage space, breakage, and other expenses.

The persistent rigidity and stereotypy of the frieze decoration are strong indications that the restraints in operation were religious and the general opinion of those who attribute a meaning other than the decorative to the figures on Corinthian vases is that this meaning derives in one way or another from Greek religious ideas. The ornaments are usually ignored in such interpretations but some of the filling forms as used by the Dodwell Painter indicate the need for their inclusion in any system which would explain the deeper meaning of Corinthian motifs.

The possible deeper significance of some of the filling ornaments on the Munich pyxis lid (**3**, pl. 4a) was mentioned above (p.16). The ornaments in question (Fig. 1:15-17, 29, 30) are those in the boar hunting scene, which is most likely mythological (p.30). Two of these ornaments (Fig. 1:29, 30) occur on later Dodwell vases, one with a clearly mythological scene (**58**, pl. 45b) and the other two possibly so (**56**, pl. 43b, **57**, pl. 44c). In von Heland's study, the only comprehensive investigation of the meaning of Corinthian motifs, the combination of these same filling forms - and some others - with mythological subjects occurs to a statistically significant extent down into the Late Corinthian period.[35] These ornaments are otherwise relatively rare after the Transitional period.

This suggests the possibility that the ornaments in these contexts may have an iconographical function, contributing with their presence to the meaning of the scenes. Perhaps, like the rosettes framing the figure of Theseus from the Archaic temple to Apollo at Thermum,[36] they indicate the divine nature of the beings with whom they appear.[37] If this were the case, we would possess a clue to help us with the identification of otherwise unknown figures. Using this clue, we could decide, for example, that the warriors in the battle scenes on the Braunschweig kotyle (**17**, pl. 15a) and the London narrow-foot oinochoe (**18**, pl. 15b) are ordinary mortals rather than heroes (p.30). For these friezes contain the usual rosettes of the

animal frieze and none of those to be found in the mythological scenes.

Another possibility is that, since many mythological figures became constellations, the special filling ornaments associated with them are intended to represent heavenly bodies, serving thereby to define the frame of reference as extraterrestial. The ornaments associated with the boar hunt on the aryballos in the Louvre (inv. no. 3094) are especially star-like and remind us by their exceptional character of the ornaments on the Munich pyxis lid (**3**, pl. 4a).[38] A difficulty with both of these possibilities is that some of the filling ornaments, although not the ones with the boar hunt, are also present in the friezes with no mythological figures, as on the Brussels pyxis (**55**, pl. 42).

Another possible use of an ornament by the Dodwell Painter in a way indicative of meaning beyond the decorative is as a shield-sign. One of the shields on the Braunschweig kotyle (**17**, pl. 15a) is decorated with a cross-incised rosette. The rosette here is the same as its counterpart in the background of friezes, the formal differences being the result of the accommodation of the design to its round frame. The rosette is not the only ornamental design used as a shield-sign in Corinthian art although we have no others on vases by the Dodwell Painter. The whirl or sunwheel occurs as such from the Middle Protocorinthian period throughout Late Corinthian.[39] There is another wheel-like ornament, and also the sun and the moon represented by a filled circle and a crescent on the krater in Basel.[40] Ornaments as shield-signs appear in the same scenes with shields decorated with figures and both types obviously belong to warriors on the same side.

von Heland proposed the interpretation of Corinthian vase decoration as apotropaic in function and the employment of the motifs on defensive armor provides strong support for her position.[41] The choice of rosettes and other ornaments for this purpose indicates that they are also to be regarded as possessing apotropaic power. The question is, by virtue of what ideology have these ornaments been invested with their power? The circles and the crescents decorating shields on the Basel krater indicate that these were regarded as celestial bodies. Rosettes also have a long tradition in the Mediterranean area as emblems of stars and it is thus possible that they are intended as such when appearing on shields.[42] From passages in Homer, Hesiod, and Aristotle it is clear that the heavenly bodies were regarded as gods in the Archaic period and this would provide adequate explanation for the apotropaic power imputed to designs which represented them.[43] As such they would be emblems of cosmic phenomena and in possession of great protective power.[44]

The interpretation of rosettes as apotropaic emblems in some contexts offers a possible explanation for their use on the mouths and necks of vessels. These are the structurally weak points and thus invite the application of protective devices.

[33] Payne 1931, p. 63 (*NC* 861, 905, 1141) and Amyx 1971, p. 7 no. 1, p. 8 no. 9, p. 10 no. 37.
[34] Amyx 1959, pls. 31:2, 30:3 and Benson 1971, pl. 1:8.
[35] von Heland 1970a, pp. 13-14.
[36] Schefold 1967, pl. XI.
[37] Goodenough 1958, p. 188 for the association of rosettes in Mycenaean Greece with the noble dead and immortality. Reuterswärd (1982) has treated the later use of rosettes both as symbols of God and as cosmic emblems.
[38] Wallenstein 1972, pp. 460-461, Abb. 5-8.
[39] Payne 1931, pls. 1:4 and 7, 33:11, 40:3
[40] Johansen 1923, pl. XXXI:1e and Benson 1956, pl. 74.
[41] von Heland 1971a, p. 119.
[42] Goodenough 1958, pp. 179-188. Yalouris (1980) has proposed the same interpretation for some of the ornaments decorating shields on Attic black and red-figure vases.
[43] *Iliad* III.277 and XIX.196-197, *Theogony* 381-382, *Metaphysics* 1074b1-14.
[44] Reuterswärd (1982) has demonstrated the continued use of whirls and rosettes as Christian emblems of the cosmic nature of God.

Floral Centerpieces

Twenty of the sixty-one Dodwell vases have a floral centerpiece and four of them have two. Not one of these is like another (Fig. 2). Their occurrence and composition, whether of lotuses only or of both lotuses and palmettes, has a marked chronological significance (Table 2, Figs. 4, 5). They are always flanked by symmetrically opposed animals, forming one variant of the heraldic composition.

In the early period (Fig. 2:1-4) floral centerpieces are found infrequently. All are composed of lotuses and only one occurs on a body or main frieze, on the Kyras Vrysi oinochoe (**7**, pl. 6). Aside from the later example on the Copenhagen oinochoe (Fig. 2:4) they have small and compact forms.

Floral centerpieces are slightly less frequent in the middle period (Fig. 2:5-7) and not until the very end of that period is there one in a main frieze, on the Tarquinia oinochoe (**34**, pl. 28a). There is a slight tendency towards vertical attenuation, and scrolls and the palmette appear for the first time, on the London narrow-foot oinochoe (**18,** pl. 15b).

In the late period (Fig. 2:8-20) this design is more than twice as frequent as in either of the preceding periods and more than half of them occur in main friezes. The use of scrolls is elaborated and attenuation in the horizontal direction is a new feature. The proportion of forms with both lotuses and palmettes is considerably larger and more than half of the centerpieces occur in main friezes.

Animals

The Dodwell Painter's choice of animals and his manner of representing them are factors most useful towards the construction of a chronology for him when used in conjunction with other significant elements. He decorated his vases with twenty-two different animal species, sixteen real and six imaginary (Table 2). None of the animals are unique for him but are those used by many Greek vase painters, metalworkers, and other artisans.[45] No exact comparison has been made between the Dodwell Painter and any other Corinthian vase painter but the impression received is that, relatively speaking, he used a large number of different animals and drew them in a large number of different ways. The painter closest to him both in variety of animals and ways of portraying them is the Painter of Vatican 73, for whom broad-bottom oinochoai were also a favorite form (p. 31). The Dodwell animals are arranged in Table 2 and Figures 3-7 acccording to the frequency of their occurrence, in descending order.

The panther occurs far more often than any other animal and exhibits the most readily identifiable characteristics of the painter's style. It occurs nearly twice as often as goats, the second most frequently recurring animal (Fig. 3), and appears on every vase preserved sufficiently to judge, the only animal to do so (Fig. 5). Only the Würzburg pyxis (**47**) lacks a panther on the vase itself; they occur, however, on the pyxis lid (pl. 37a). Sirens, lions, and swans[46] keep the panthers company on the greatest number of vases with deer and owls occurring somewhat less often. Three of the deer are distinguished as stags by the addition of antlers (**3, 17, 18**, pl. 15b).

Some animals are represented in a large number of different ways whereas others are shown in at most right and left variations of the same pose, as in the case of the goat. The number of ways of drawing a given animal is not related to the number of individuals to be found on Dodwell vases. Panthers, for instance, which are more than twice as numerous as sirens, are drawn in fewer different ways. The comparison of goats with sirens gives more striking results (Figs. 3, 6). The favorite rendition of the panther is facing right; goats most often face left; the bull and the boar face left with one exception each (**17, 3**); the owl is usually shown facing right. Cocks, griffins, snakes, and sphinxes other than the standing sphinx occur only in heraldic compositions.

The greatest variety of animal motifs occurs in the middle period, sixty-six different forms as opposed to forty-four in the early period and sixty in the late (Fig. 7). If these numbers are placed in proportion to the percentage of Dodwell vases occurring in each period, 16% in the early, 28% in the middle, and 36% in the late, the order would be middle, early, late. The same order holds good for the total number of animals per vase and for the number of different species per vase in each period (Table 2, these calculations include the human form). The findings support those of the stylistic analysis which clearly indicates that the Dodwell Painter's middle period is the high point of his career(p. 43).

Some of the painter's animal motifs seem to have chronological significance. Panthers sitting (pl. 19a) and with raised forepaw (pl. 12b) occur early in his career. Bulls and boars are rare after the middle period. Cocks, horses, and griffins occur first after the early period. Heraldic compositions with animals in the center become somewhat less frequent with time while those with floral centerpieces increase dramatically in number in the late period (Fig. 4).

In addition to the animal motifs used in friezes by the Dodwell Painter, there are also those appearing as shield-signs. Two eagles, a sphinx, a lion, and a bullshead in

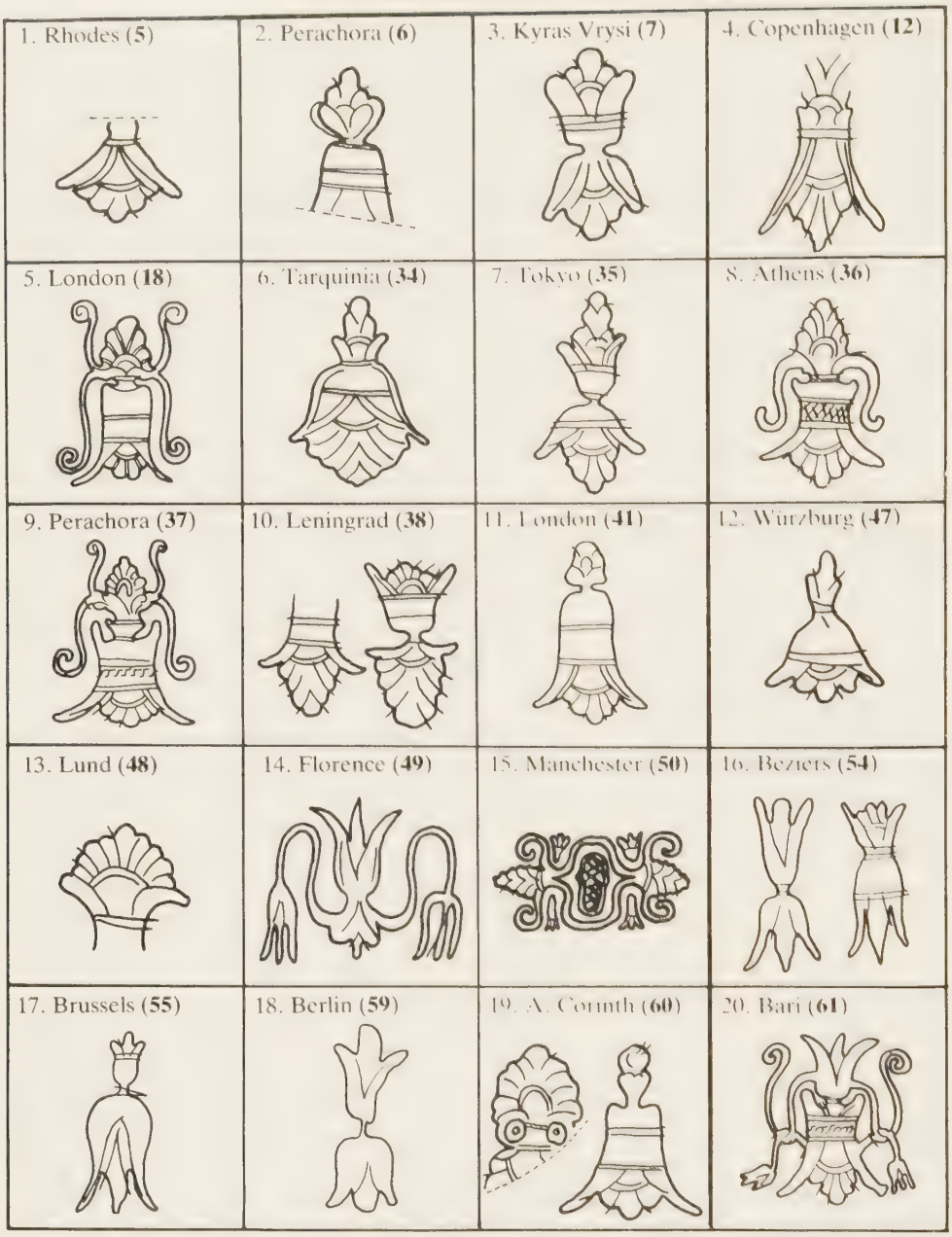


Fig. 2. Floral centerpieces. 1-4 early, 5-7 middle, 8-20 late. Not to scale.

Plate no.	Cat. no.		Panthers	Goats	Sirens	Gods Heroes Humans	Lions	Swans	Owls	Deer	Horses	Sphinxes	Rams	Eagles	Bulls	Griffin-birds	Boars	Cocks	Griffins	Panther-birds	Snakes	Lizards	Donkeys	Hydra	Hare	Lotuses	Lotus-palmettes	Heraldic animals	Heraldic florals	Total figures	Number of Species
1, 2	1	Plymouth	7	1	5				2	1			3		1													1		20	7
3	2	Bristol	4	2	3				1																			1		10	4
4	3	Munich pyxis	4	2		8	3	5		2		3			2		1											1		30	9
5	4	Rome fragment	1		1								1																	3	3 i
5	5	Rhodes	2	1	2		2	1																		1		1	1	8	5 i
	6	Perachora 2064			3		1																			1			1	4	2 i
6	7	Kyras Vrysi	6	2	3			2		1																1		1	1	14	5
	8	Perachora 2065	3	2											2															7	3 i
7	9	A. Corinth MK 1856	3	2	2		1	1		1				1	1													2		12	8
7, 8	10	Argos	4	2	4		2	2		1																		2		15	6
9	11	Brussels A 251	7	6	1					1																		1		15	4
10	12	Copenhagen	5	2	3			2																		1		1	1	12	4
11	13	Paris, Bibl. Nat.	4	2	4		2	1	1																			2		14	6
12	14	St. Louis	6	1	2		2	1	2	3			1				1											1		19	9
13	15	Athens b.-b. oin.	3												1					1								1		5	3 i
14	16	Bologna	5	5																1										11	3
15	17	Braunschweig	5	1		12	1			1	5	1		11	2							1	1		1					42	12
15	18	London n.-f. oin.	4	4	2	15	2			1	7	2															1		1	37	8
16	19	Malibu	1																											1	1 i
16	20	London b.-b. oin.	6	3	1	1		1																				2		12	5
17	21	Bari n.-f. oin.	5	2	2			1	1			2																1		13	6
18	22	Houston	6	2			1	2	1																			1		12	5
19, 20	23	Richmond	5	1	1	1	3	1									1	2			1							3		16	9
21	24	Milan	4	2		14		1					1				1							1				1		24	7
21	25	London olpe	3	3	2	1	2	2	2				2															1		17	8 i
21	26	Athens, Agora frag.	1																											1	1 i
22	27	Riehen	2	2			2	1				2		2	1				2		1							3		15	9 i
22	28	Rio de Janeiro	3	3			1		2	1					1													1		11	6
23	29	Osaka	3	4						1													1							9	4
24	30	Hamburg	3	3		2					2		1																	11	5
25	31	London hydria	3	3		4			1		2		1															1		14	6
26	32	Rome, V.G. 60504	4	1		2	2		2	2		2	2															2		17	8
27	33	Rome, V.G. 60503	2	1			3		2				2		1		2													13	7
28	34	Tarquinia	5	1	1	2		2	1		2	2														1		1	1	16	8
29, 30	35	Tokyo	6	2	3			2					1													1		1	1	14	5
31	36	Athens pyxis	1	1	2		4						1														1	1	1	9	5
	37	Perachora 1767					2																				1		1	2	1 i
31	38	Leningrad	6	1	2			1	2				2														2		2	14	6
32, 33	39	Manchester pyxis	4	1	2			1					1															2		9	5
34	40	Munich kotyle	2	2			1		1	2																				8	5
34	41	London pyxis	4	2	5		1								1	1										2			2	14	6
35	42	Athens con. oin.	2		1																									3	2 i
35	43	Gela conical oin.	2	1	1																									4	3
49	44	Taranto con. oin.	2	2																										4	2
36	45	Athens, Acropolis	3	1	3		2		1				1															2		11	6
	46	Argive Heraeum	1	2					1																					4	3 i
37	47	Würzburg	3	2	3		4	2		2		1		1												1		3	1	18	8
38, 50	48	Lund	3	2			2		1	1		1	1													1		1	1	11	7
39	49	Florence	4	2	2		2					1														1		1	1	11	5
40	50	Manchester oin.	5	1				3		1		1				4											1	1	1	15	6
	51	Gela fragment	1	1																										2	2 i
	52	Locri	1					1																						2	2 i
39	53	Taranto amphora	5	5						1																				11	3
41	54	Béziers	4	1					1				1													2			2	7	4
42	55	Brussels R 201	3				2			1								1								1		1	1	7	4
43	56	Paris, Louvre	3	3	1	1	2	1	1		1					2												2		15	9
44	57	Cambridge	2		1	7	2	1	1		6	2						2				1						3		25	10
45, 46	58	Stockholm	3	2	3	1	2			2									2									2		15	7
47	59	Berlin	1	1	4		1					2														1		1	1	9	5
	60	A. Corinth C-38-276	3	1	4				1																	1	1		2	9	4 i
48	61	Bari glob. oin.	1		1													2								1			1	4	3

Table 2. Figures, Floral Centerpieces, and Heraldic Compositions. i = incomplete information.

frontal view occur on shields held by warriors on the Braunschweig kotyle (**17** pl. 15a). The positions of the lion and the sphinx are only slightly different from those of the same animals on the oinochoe MK 1856 (**9**) in Ancient Corinth and the Munich pyxis lid (**3**, pl. 4a); the differences may be due to the accommodation of the motifs to the round form of the shield. The bullshead has no counterpart on a Dodwell vase but the motif appears on numerous small alabastra and aryballoi of the same period. A rosette similar to the usual cross-incised filling ornament and a gorgoneion decorate two other shields on the kotyle. A gorgoneion also decorates a shield on the London hydria (**31** pl. 25b), the only other Dodwell vase with a visible shield-sign.

The proportions of the animals are of limited value for the chronological ordering of Dodwell vases. They are most useful in combination with other elements and can be misleading if relied upon alone. A statistical study of this aspect of the Dodwell Painter's production has been made below (pp. 51-66). Some general remarks, however, may be of interest here.

Animals on the main friezes of vases of the same shape can provide reliable comparisons but comparisons between animals on different vase shapes or between those on shoulder and body friezes must be made with caution since the size and shape of the surface seems to influence animal proportions. For example, the frieze on the tall convex pyxis (**36**, pl. 31a) has animals with longer legs and friezes on more globular convex pyxides have animals with shorter legs (pls. 12a, 42). It can be observed also that friezes on surfaces bounded by circular lines of very different diameters, as in the case of lids and some shoulder friezes, give the impression of being stylistically earlier than the main friezes of the corresponding vases. The adjustments of the animal bodies to unequal upper and lower borders and to the shorter vertical distance of the frieze, in comparison with the main frieze, results in proportions of an earlier stylistic character, shorter legs and shorter distances between heads and tails in proportion to the animals' heights. The more limited choice of filling ornaments and the simpler incising of animal silhouettes usual on these friezes reinforce their earlier impression. Compare, for example, the lid and the jar of the St. Louis pyxis (**14**, pl.12) and the Würzburg pyxis (**47**, pl. 37).

The proportions of animals from the early and the late periods do not differ greatly but there is a consistent tendency towards heavier proportions for animals of the middle period. This pendulum-like swing with respect to certain aspects of the Dodwell Painter's development was noted earlier (p. 16). An exception is the progressive smallness of the midriff in the case of panthers and lions. The occurrence of striking individual features such as the pointed panther ears on some vases of the early period and the elevated hindquarters supported by legs with large paws, also on vases of the early period, affords helpful indications of a vase's chronological status.

[45]For the other arts in Corinth see Payne 1931, chapters 12, 14-17. For all Greece see Richter 1930 and Hampe and Simon 1981.
[46]Although often goose-like this bird is always called swan here.

Gods, Heroes, Humans

The stylistic development which can be observed in the way the Dodwell Painter draws the human form offers some help in arriving at a chronological arrangement for his vases. These figures, however, are treated with much greater individuality than the animals and can not be compared with the same ease. The lively actions of the figures on the Munich pyxis lid (**3**, pl. 4a), the larger size of their heads with respect to their total body height, and the smaller size of the figures in relation to the height of the frieze support the general opinion as to the early date of this piece. The larger proportions of the human figures on the Braunschweig kotyle (**17**, pl. 15a) and the London narrow-foot oinochoe (**18**, pl. 15b), although they may depend to some extent on the subject matter, are indications of the painter's increasing stylistic maturity. A comparison with the figures on the oinochoai in Cambridge (**57**, pl. 44c) and Stockholm (**58**, pl. 45b) shows the same large proportions of the figures and the grosser facial features in addition, a typical characteristic of the painter's very late style. We observe this with respect to the sirens on the late broad-bottom oinochoe in Ancient Corinth (**60**).

Human or superhuman figures appear on fourteen vases by the Dodwell Painter, nearly one-fourth, and these are from all stages of his development. The greatest number were painted in his middle period, there being only one from the early part of his career and three done very late (Table 2). There are seventy-one such figures and the division of them into the categories gods, heroes, and humans can not be made with certainty in most cases. There is the possibility that none of them is simply human but refers always to a mythological context.

Beginning with the gods, the surest representations of divine beings are the winged men on the Richmond olpe (**23**, pl. 20a) and the olpe (**25**, pl. 21b) formerly on the London market. Although surely a god the precise identi-

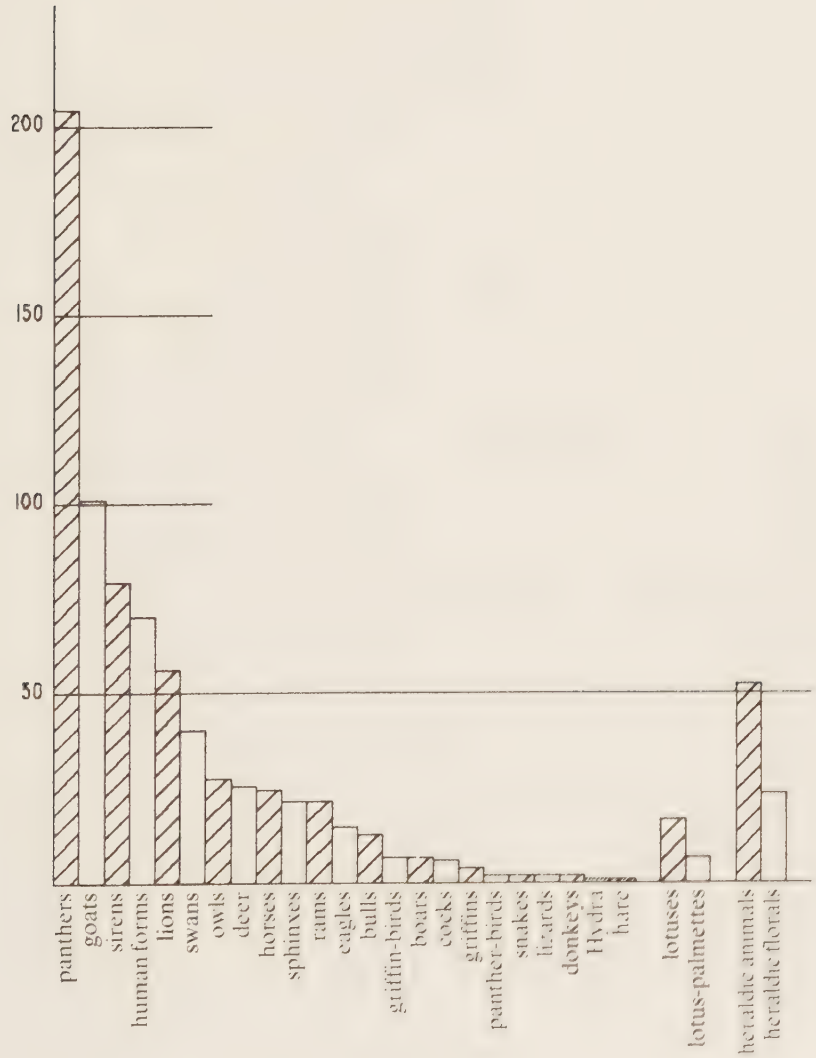


Fig. 3. Total number of figures, floral centerpeices, and heraldic compositions.

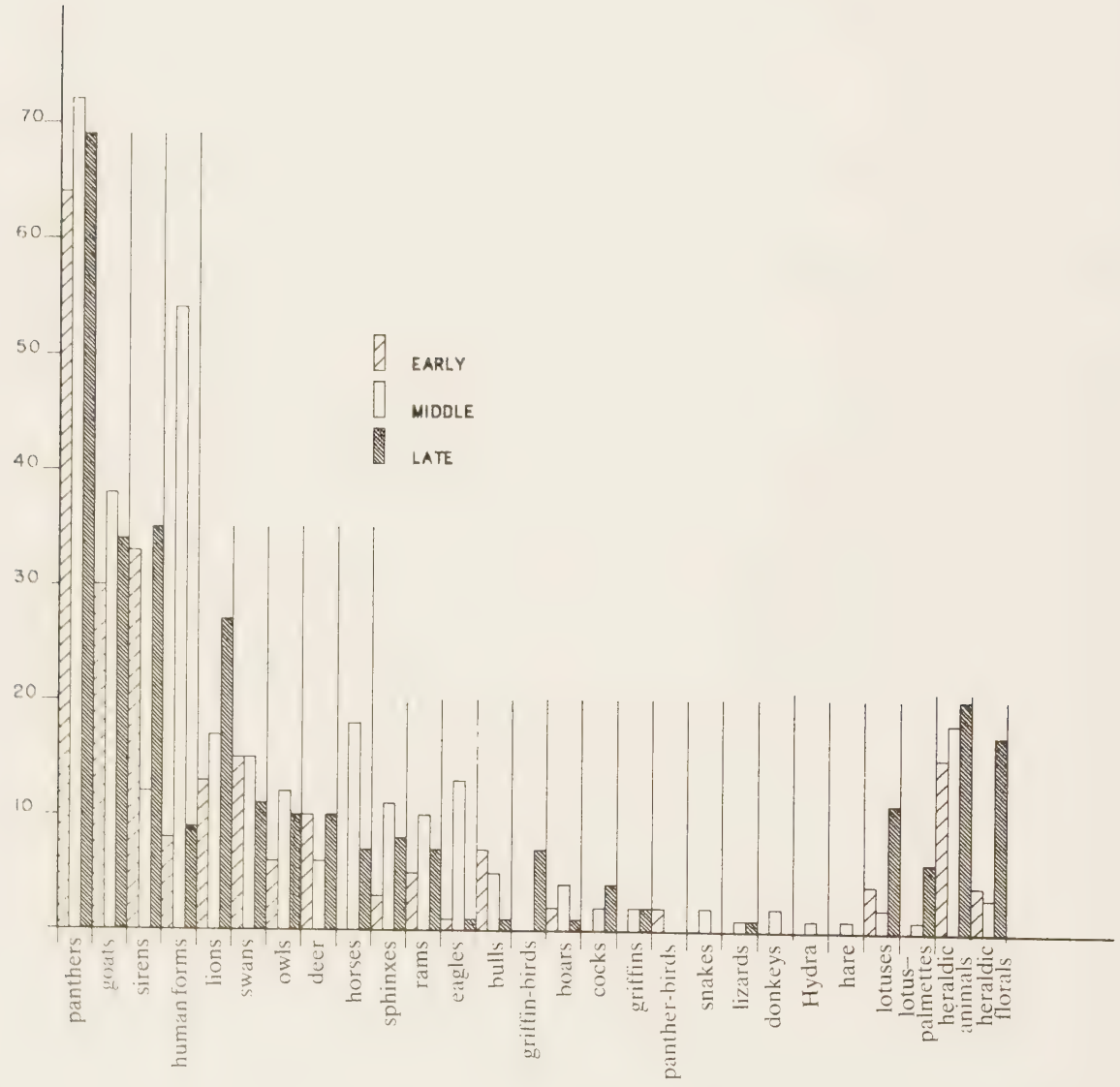


Fig. 4. Number of figures, floral centerpieces, and heraldic compositions by the painter's periods.

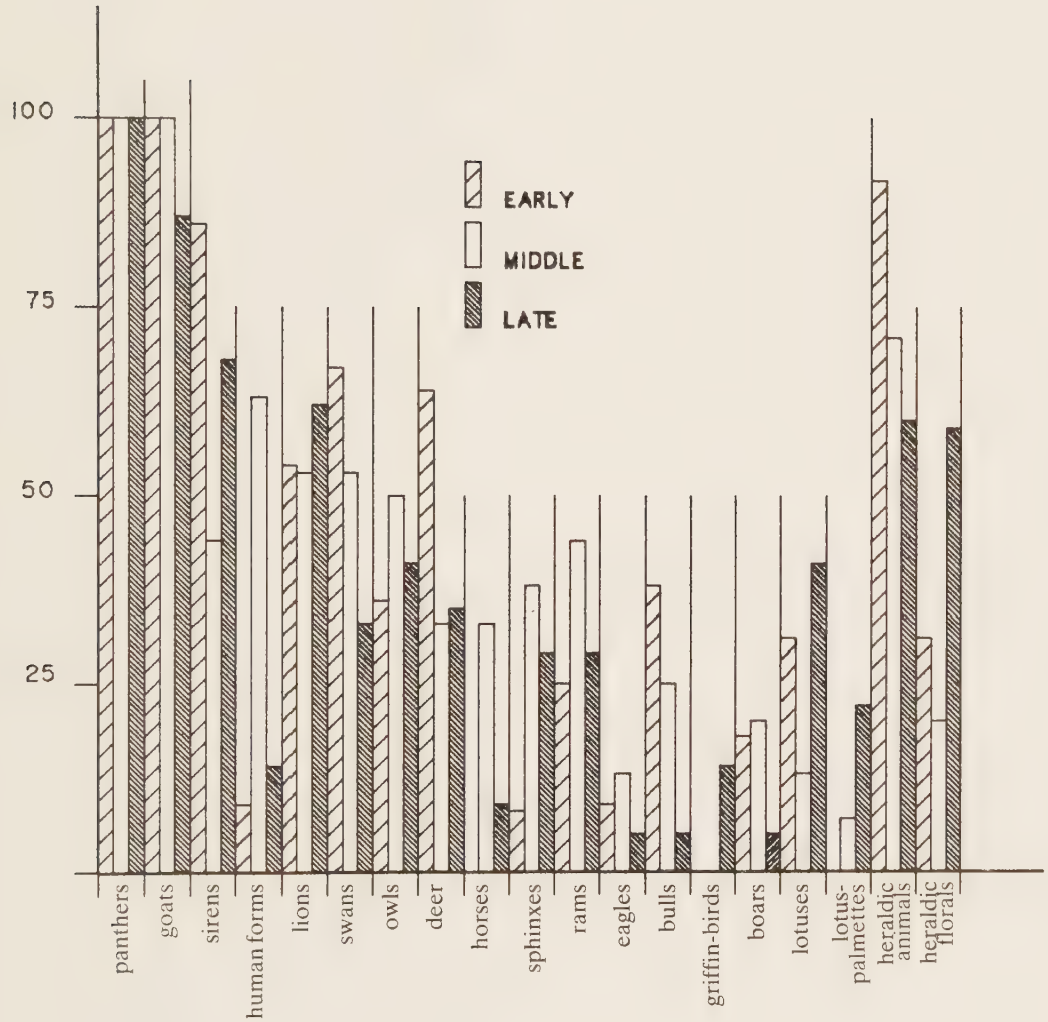


Fig. 5. Percentage of vases having a given figure, floral centerpiece or heraldic composition by periods.

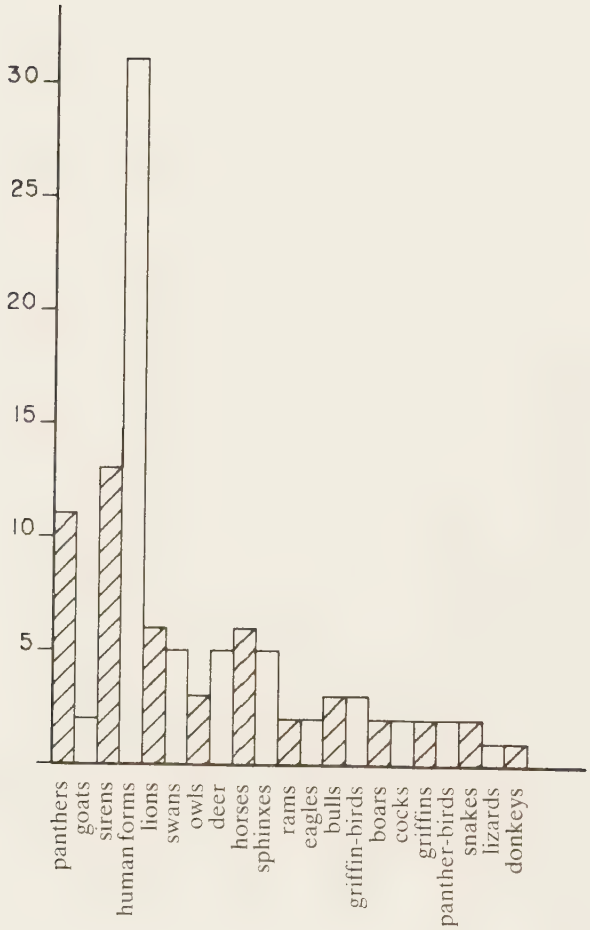


Fig. 6. Total number of different figure poses.

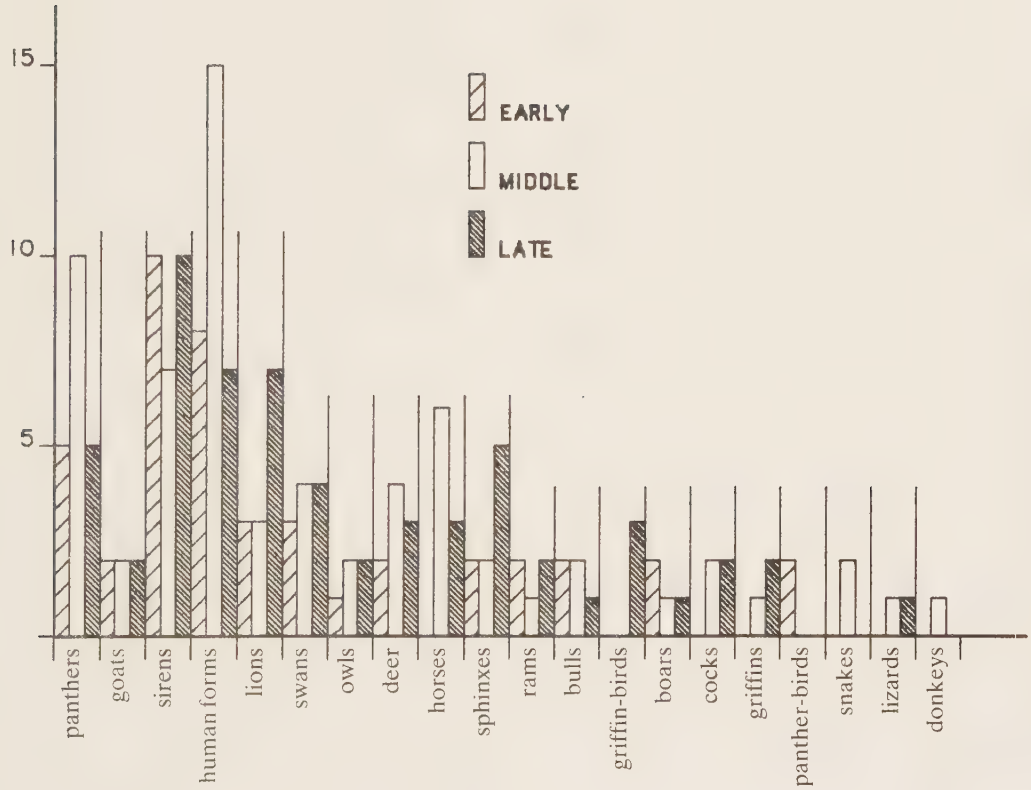


Fig. 7. Number of different figure poses by periods.

ty of this figure has been the subject of much speculation. According to von Heland's analysis the two most likely candidates are Apollo and Hyakinthos, both gods with cults in Corinth.[47] According to Nilsson the cult of Apollo replaced the Mycenean one of Hyakinthos,[48] so that the figure here is probably Apollo.

Almost equally certain to be a deity is the woman standing to the left of Herakles slaying Hydra on the Milan olpe (**24**). She can hardly be other than Athena. Any doubts as to her identity are dispelled by the presence of her name on the aryballos formerly in Breslau painted with the same scene.[49] The representations of the myth of Herakles slaying Hydra on Corinthian pottery are the subject of a recent study which includes the Milan vase.[50]

As for heroes, Herakles and Iolaos on the Milan olpe (**24**) can be identified with certainty. The presence of the name Agamemnon on the pyxis lid (**3**, pl. 4a) in Munich suggests that here also we have a group of characters from a heroic myth. The remaining names are not known from early mythology. There are other scenes on Greek vases which give different versions and characters than those known from the surviving tradition[51] and also scenes which have been taken from myths no longer surviving.[52] The use of inscriptions on the Munich lid indirectly supports the view that the scene illustrates a myth since they may indicate the painter's wish to distinguish the hunt depicted from that of the Calydonian boar; he has not used inscriptions on other vases as far as we know. If this is the case, then we may perhaps assume that scenes without inscriptions would have been obvious to contemporaries from their subject matter and iconography, just as scenes from the life of Jesus are to Christians. This would indicate further than all scenes with human figures depict familiar events and have been drawn according to established iconographical formulae. This seems more likely than the assumption that actual events featuring the local population are being portrayed since inscriptions in such cases would probably have been the rule in order to identify which citizens or family members have won glory in which of the frequent skirmishes with neighboring city-states. It is possible that we have a situation similar to that of the Renaissance where mythological scenes had two levels of meaning, one as representation of an ancient story and another as allegory of a contemporary event whereby people identifiable to the spectator were glorified through pictorial similes as gods and heroes of the past.

The man in combat with griffins on the Stockholm oinochoe (**58**, pl. 45b) must also be from a lost myth and most likely represents a hero.

Padded dancers occur on two Dodwell vases, the Milan olpe (**24**) and one of the Rome hydriai (**32**, pl. 26d). Both of Ghiron-Bistagne's interpretations of these figures: performing sometimes to ward off danger and at other times to propitiate the gods, the latter in the case of rustic scenes about a krater, can be said to apply to the Milan olpe where Herakles engages Hydra directly below the dancers. The men are also gathered about a krater;[53] however, the presence of a naked woman in their midst seems more in keeping with Payne's theory that they are actors engaged in a ritual burlesque devoted to Dionysos.[54] Nevertheless, Ghiron-Bistagne's apotropaic interpretation is very appealing in view of the fact that it not only supports von Heland's general apotropaic interpretation for Corinthian motifs (p. 20) but also provides a unifying theme for the friezes on the olpe. A Dionysiac burlesque is quite at odds with the dangerous scene where Herakles fights Hydra. On the Rome hydria the padded dancers face each other in the center on the shoulder. Their companions on this vase are the usual inhabitants of the animal frieze.

The remaining human figures cannot be categorized with any certainty. The three men in the center of the body frieze on the Cambridge oinochoe (**57**, pl. 44c) seem to be participants in a religious rite. The attendants with two extra horses give the impression that they are waiting for the two men with covered hands. They, like the warriors on the Braunschweig kotyle (**17**, pl. 15a) and the London narrow-foot oinochoe (**18**, pl. 15b), possess no recognizable insignia which can identify them for us as heroes or ordinary mortals (but see pp.16, 19). The remaining human figures on Dodwell vases are equally anomymous: the man in *knielauf* in the shoulder frieze of the London broad-bottom oinochoe (**20**, pl. 16b), the pair of confronting horsemen in the shoulder friezes of the Hamburg oinochoe (**30**, pl. 24b) and the London hydria (**31**, pl. 25), a similar pair in the body frieze of the Tarquinia oinochoe (**34**, pl. 28a), and a solitary horseman in the body frieze of the Louvre oinochoe (**56**, pl. 43b). These figures also bear no certain signs as to the category to which they belong.

[47]von Heland 1970b, pp. 22-28.
[48]Nilsson 1971, pp. 556-557.
[49]Payne 1931, p. 287 *NC* 481.
[50]Amandry and Amyx 1982, p. 108.
[51]Young 1935, p. 439 where the Calydonian boar hunt on the Attic dinos from the first quarter of the 6th century has a participant not mentioned in any of the surviving versions of the myth.
[52]Snodgrass 1980, pp. 71-73, 191-193. See also Hemelrijk 1970, p. 169.
[53]Ghiron-Bistagne 1973, p. 311.
[54]Payne 1931, pp. 118-124. See also Seeberg 1971, pp. 1-2, 79-80.

Vase Shapes

A study of the vase shapes employed by the Dodwell Painter encounters problems too complex to be solved in the present investigation. The greatest difficulty is the paucity of comprehensive analyses of the development of different vessel forms in Corinth during the Archaic period. Payne's brief but astute observations are in many instances obsolete due to the tremendous number of vases discovered since his great work was published. A few studies have appeared[55] but the work remaining is enormous.

Another problem is the mounting evidence that the evolution of different vase shapes was quite uneven, occurring at different rates and along somewhat different lines in the different workshops. As Amyx and Lawrence observed, "In Corinthian, the evolution of one vase shape is difficult to correlate with that of another, and the relative chronology of pots of the same vase shape from obviously unrelated potteries is hard to establish."[56] For these reasons comparisons between vases not obviously from the same establishment should be made with caution. It is not clear what influences were responsible for changes in forms. The will of the owner of a workshop, the presence of a progressive potter, commercial interests, new social or religious customs, any of these might have had important consequences for the evolution of vase shapes, some affecting a single workshop and others the entire industry.

Despite the problems a look at the vase shapes decorated by the Dodwell Painter provides insight into the development of some shapes and a better understanding of his influence in the Corinthian Potters' Quarter. His career is maintained here to have spanned part of the Early, the Middle, and part of the Late Corinthian periods (pp.46, 49). Some of the shapes which he painted evolved during these periods and their evolution provides an important chronological check in two respects, on the ordering of the Dodwell Painter's vases and on the generally held views of vase shape development within the Archaic Corinthian periods. Some of the shapes are entirely new and seem to have originated in his group. Their chronology is well-established and their importance also since they were adopted quickly in Corinth and in other ceramic centers.

Fifteen different vase shapes have come down to us from the hand of the Dodwell Painter, if the broad-bottom oinochoai with long and short necks and the convex pyxides with and without handles are counted as different forms (Fig. 8). The variety increased as his career advanced; he decorated four different shapes in his early period, six in his middle, and ten in his late period (Fig. 9).

Judging from his surviving vases, the broad-bottom oinochoe was the shape most often decorated by the painter, both throughout his career and in each of his periods (Figs. 8, 9). Considering his entire career, 41% of his vases

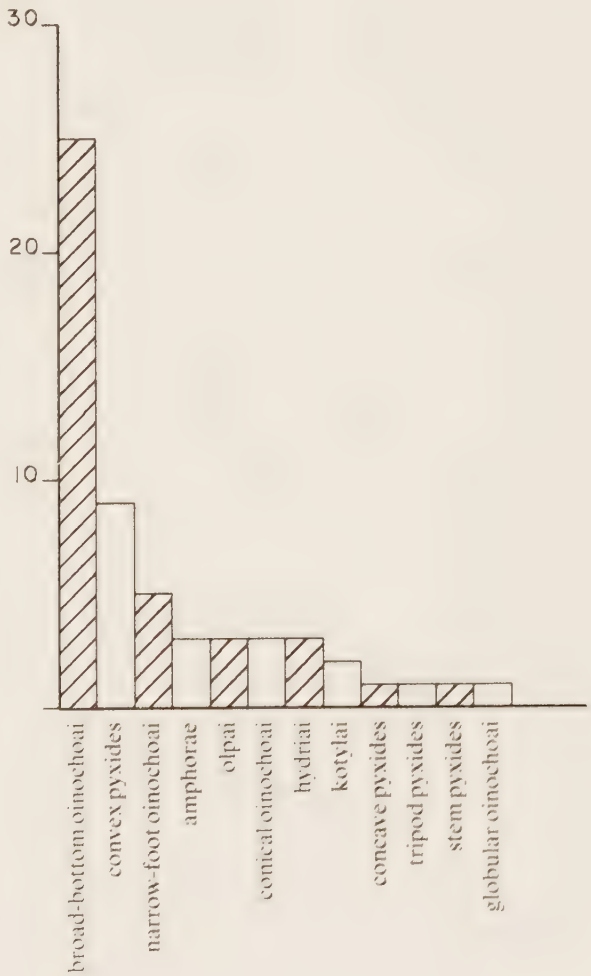


Fig. 8. Total number of each vase shape of fifty-seven whose shape could be determined.

are broad-bottom oinochoai; by periods the figures are 63%, 24% and 46% for the early, middle, and late periods respectively. The variant with short wide neck occurs nearly twice as often as the one with long narrow neck but a number of the surviving examples are too fragmentary to determine what sort of neck was there originally. It seems safe to infer that the shape with short neck was preferred in the early and middle periods while the shape with long neck increased in popularity in the late period. The broad-bottom oinochoe with long neck occurs in two versions; the earlier form has a larger diameter with respect to its height. The abandonment of the earlier version by the Dodwell Painter early in his career in favor of the later form and its significance for his chronology is discussed below (p.50). This event, however, is of little help in understanding the general evolution of the shape since the later version seems to have been taken up at different times by different workshops and Middle Corinthian examples of the earlier version exist.

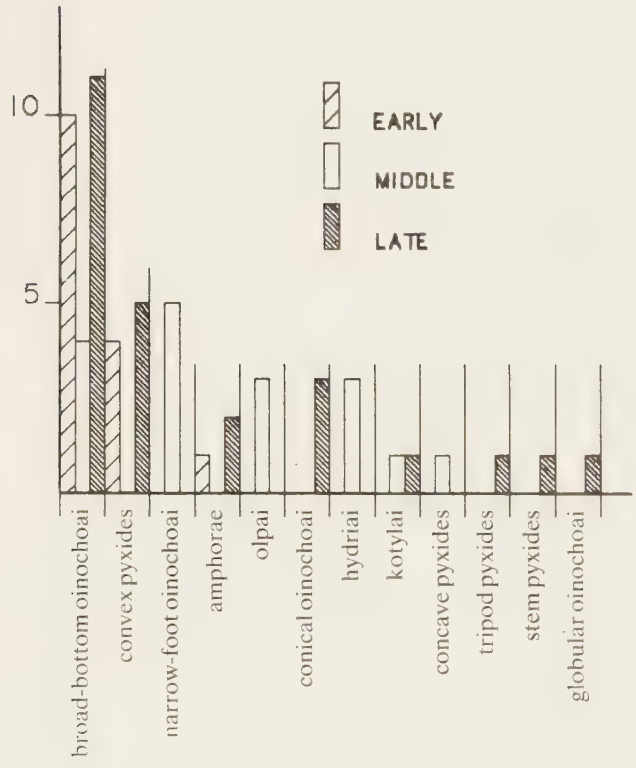


Fig. 9. Number of each vase shape by periods.

The convex pyxis without handles seems to have been the painter's second most decorated shape. The frequency of its occurrence by periods is similar to that for the broad-bottom oinochoai, most frequent in the early period, after this the late period, and then the middle period (there are no examples surviving from the middle period). Attention was called earlier to this pendulum-like alternation in the painter's interests where the middle period is distinguished in several ways from the early and late periods (pp.16, 24).

The earliest Dodwell convex pyxides without handles have two friezes. The proportions of height to diameter of these two pyxides and of the other Dodwell pyxides of the same shape do not differ very much. The St. Louis vase (**14**, pl. 12b) is somewhat shorter with respect to its diameter. The greatest difference in the pyxides exists between the profile of the earliest and the profiles of the others. The shoulder of the Munich example (**3**, pl.4b) slopes more gently towards the mouth when compared with the others; compare pls. 9 and 12. The later vases are more symmetrical in the curvatures towards the mouth and the foot and more compressed in appearance. The Brussels pyxis A 251 (**11**, pl. 9) also has two friezes but the painter afterwards went over to one frieze for this shape, a system which harmonizes better with the new profile.

The Munich pyxis (**3**, pl. 4b) indicates a need for the revision of the development of the convex pyxis without handles as outlined by Callipolitis- Feytmans.[57] The evolution from the taller Protocorinthian form[58] seems to have been more gradual and to have occurred in a more straightforward way to the very flattened form of the Taranto pyxis which must follow in time the pyxis in Athens.[59] The other vases in the grave in which the Taranto pyxis was found support such an arrangement. The evolution from the pyxis with high greatest diameter and gently sloping shoulder to the very compressed globular pyxis is complicated in the late Middle Corinthian period by the emergence of the White Style whose stress of the decoration on the shoulder leads to the parallel development of the shape with high greatest diameter which places emphasis on the shoulder. The development of the Dodwell convex pyxides without handles thus parallels the evolution of the figured version of the shape as it occurred within the broader context of the Archaic Corinthian periods.

In the painter's middle period other vase shapes began to take up his time, notably the narrow-foot oinochoe and olpe. These accompany his increased occupation with mythological themes. Two of the narrow-foot oinochoai, the London example (**18**, pl. 15b) and the one in Bari (**21**, pl. 17) are placed in the latter part of the Early Corinthian period (pp.43, 49) whereas Payne would place them in Middle Corinthian.[60] However, the studies of Amyx and Law-

rence indicate that the evolution of this shape is more complicated than formerly believed and that it appeared in some workshops before the end of Early Corinthian.[61] As was observed in the case of the early use of the later version of the broad-bottom oinochoe with long narrow neck (p.32) and as will be seen in the case of several later shapes, the Dodwell Painter was consistently early in adopting new forms and this fact supports the argument for an early dating of these two narrow-foot oinochoai.

The Richmond olpe (**23**, pl. 19) has a larger diameter with respect to its height than the olpai in Milan (**24**, pl. 21a) and formerly in London (**25**, pl.21b). The proportions of the latter two are similar and their taller, more attentuated form is a later development, as is the decoration of it with four friezes rather than three.[62] The painting style on these three vases, however, is very close and they must have been decorated at about the same time. The difference in their shapes may perhaps be due to the presence of two potters in the workshop, one more progressive than the other. Another explanation could be the fact that these vases are painted at the time of transition from the Early to the Middle Corinthian period (p.49). The adoption of the new profile for the olpe could have been made as a response to the new stylistic impulses.

The Bologna amphora (**16**, pl. 14 a) has essentially the same profile as Payne's example for the Early Corinthian period.[63] It does not differ, however, from the two in Taranto (**53**, pl. 39b) and Béziers (**54**, pl. 41a) which are quite late in Middle Corinthian.

The two Dodwell kotylai have very different shapes. The one in Braunschweig (**17**, pl. 15a), with its greater height in relationship to its diameter, is an earlier form than the one in Munich (**40**, pl. 34a) whose ratio in this respect is much smaller. As Amyx and Lawrence have pointed out, [64] there are pitfalls to be avoided in the dating of kotylai merely by appeal to their proportions. The difference in those of the Dodwell examples, however, are of such a magnitude that it has chronological implications. The fact that they are decorated by the same person and that their painting styles harmonize with the dates assigned them support the conclusion that the Braunschweig kotyle is considerably earlier than the one in Munich.

The concave pyxis and the conical oinochoe are now known to have been made also in the sixth century with much the same form as they had in Early Corinthian.[65] The hydria, like the neck amphora, the concave pyxis, and the conical oinochoe, does not seem to change profile significantly during the Early and Middle Corinthian periods.[66] The shapes of these Dodwell vases, therefore, are not much help in constructing a chronology for his work.

The London tripod pyxis (**41**) is the only surviving example of this form by the Dodwell Painter and it has the proportions and the painting style of the Middle Corinthian period.[67] Late Corinthian examples are taller with respect to the diameter and the development before Middle Corinthian is unclear; there are no certain Early Corinthian tripod pyxides.[68]

The Dodwell convex pyxis with upright handles (**36**, pl. 31a) and his globular oinochoe (**61**, pl. 48a) are the earliest known examples of these vases.[69] His stem pyxis (**59**, pl. 47a) is one of the earliest of its type. There are two earlier examples and they are both by painters in the Dodwell group. The earlier of these is in the Medelhavsmuseet in Stockholm[70] and the later one, by the Painter of Athens 931, is in the British Museum.[71] The one in Stockholm has a less well-developed profile and thus indicates that the problems posed by the new shape were in the process of being worked out. The convex pyxis with upright handles seems to be the first step taken towards the stem pyxis. The shapes are the same aside from their bases. Both became popular in Corinth and spread to other ceramic centers during the Middle Corinthian period. They became favorite forms for the White Style which appeared at the same time. The relatively late date for these shapes is thus well-established and the same is true for the globular oinochoe. The vases of this type painted by the Dodwell Painter, therefore, are important aids in determining the later development of his style.

The stem pyxis by the Painter of Athens 931 has a red slip and thus proves the early interest in and perhaps invention of this technique by someone in the Dodwell group. The surface is very coarse and gritty suggesting an experimental stage towards the mastery of a new technique, a surprisingly advanced interest for this otherwise unambitious painter.[72] The globular oinochoe, also first to appear in the Dodwell group, has been long associated with the red-ground technique.[73]

The painters in the Dodwell group decorated a large number of different vase shapes and it is an interesting fact that they have only the tripod pyxis in common with the painters in the contemporary workshop in which the Dolphin Painter had been active.[74] Amyx and Lawrence's publication of the discarded material in the Anaploga Well also indicates that the different potteries confined their production to specific vase shapes.[75] This seems to have been a tradition at Corinth. The questions are to what extent it applied and to what degree painters were limited in their choice of shapes to decorate. Answers to them could perhaps provide additional criteria to be used in the attribution of vases to their painters.

[55] Neeft 1975, Bakir 1974, Callipolitis-Feytmans 1962, 1973, and 1975, and Brokaw 1964. To these should be added the studies included by Amyx and Lawrence 1975, Edwards 1975, Blegen and others 1964, Payne and others 1940, and Dunbabin and others 1962.

[56] Amyx and Lawrence 1975, p. 70.

[57] Callipolitis-Feytmans 1973, pp. 1-18.

[58] *Ibid.*, p. 7 fig. 5.

[59] *Ibid.*, pl. 1:5, 6.

[60] Payne 1931, p. 33 fig. 10E.

[61] Amyx and Lawrence 1975, pp. 70-73.

[62] Payne 1931, p. 315.

[63] *Ibid.*, p. 300 fig. 137.

[64] Amyx and Lawrence 1975, pp. 73-78.

[65] Hopper 1949, pp. 205-206, 239.

[66] Payne 1931, p. 316.

[67] *Ibid.*, p. 308.

[68] But see *ibid.*, p. 293 and Hopper 1949, p. 215 nos. 1, 2.

[69] Hopper 1949, pp. 211-213 and Kleinbauer 1964, p. 360 note 35.

[70] Blomberg and others 1983, pl. 15:7-10.

[71] Inv. 1873.8-20.386 (*NC* 911 and Dodwelliana, p. 22 no. 10).

[72] Payne (1931) lists only one Middle Corinthian red-ground vase, p. 318 *NC* 1197. He noted the dark color of the clay on the stem pyxis but seems not to have observed that it is slipped.

[73] *Ibid.*, p. 315 *NC* 1141, the Bari globular oinochoe.

[74] Neeft 1977-1978. The Palagi Painter's relationship to the other painters in the Dolphin workshop is weak and it is possible that he was employed elsewhere when he painted the tripod pyxides (p. 154). Amyx is inclined to believe that the Ampersand Painter also painted amphoriskoi but makes no attributions (1971, pp. 42-43).

[75] Amyx and Lawrence 1975, p. 69.

Archaeological Evidence

Fourteen of the vases and fragments by the Dodwell Painter have been recovered through archaeological excavation: the oinochoai from Rhodes (**5**), Kyras Vrysi (**7**), Ancient Corinth MK 1856 (**9**), Argos (**10**), Gela (**43**), the Acropolis (**45**), and Bari (**61**), the Milan olpe (**24**), the Taranto amphora (**53**), and the fragments from Perachora (**6**, **8**, **37**), the Agora (**26**), and the Argive Heraeum (**46**).

The oinochoai from Rhodes (**5**), Kyras Vrysi (**7**), Ancient Corinth (**9**), and Argos (**10**), and two of the fragments from Perachora (**6**, **8**) are dated here to the Early Corinthian period. The Milan olpe (**24**) and the Agora fragment (**26**) are dated to the very end of the same period or to the beginning of Middle Corinthian. Confirming evidence from the archaeological contexts of these pieces would be especially interesting since the Dodwell Painter's activity is elsewhere confined to Middle Corinthian.

The oinochoe from Rhodes (**5**) was found in a grave which seems to have been used for more than one cremation burial.[76] In the same grave was found a conical oinochoe (inv. 5007) placed by Payne in the Early Corinthian period although he added the qualifying limits "late seventh-early sixth centuries". Benson dated the same vase to the Middle Corinthian period.[77] Simple vases of this type are difficult to date precisely. The other vases in the grave are most likely from the sixth century; some could not be placed more exactly. A number of graves in the area were assigned to the last quarter of the seventh century. The possible reuse of the grave reduces the value of the accompanying vases as corroborating evidence for a date for the Dodwell oinochoe. Even if a Middle Corinthian date is accepted for the vase nearest in date, the conical oinochoe, this does not rule out the possibility that a pot ten to fifteen years older may have accompanied it to the grave. The context neither supports nor contradicts the Early Corinthian date for the Rhodes oinochoe.

The Kyras Vrysi oinochoe (**7**) was found outside but near grave II-7 in the West Cemetery.[78] The majority of the graves in the cemetery are from the sixth and fifth centuries and many have been disturbed by grave robbers. Under the circumstances a date for this Dodwell oinochoe is likely to depend more on the style of its painting than on its archaeological context.

The oinochoe MK 1856 (**9**) in Ancient Corinth was found in a grave near the Diolkos. In the same grave were found a convex pyxis without handles and a kotyle. The excavator associated the kotyle with the Transitional period, the oinochoe with Early Corinthian, the pyxis with Middle Corinthian and dated the grave to the last quarter of the seventh or beginning of the sixth century.[79] The pyxis is more likely to be a careless product of the Early Corinthian period. Many poor vases in a similar style have been found in datable Early Corinthian contexts in Ancient Corinth.[80] It may have been the similarity of the filling ornament to the Geladakis pyxis, which Verdelis cited as comparison, that led him to place the Diolkos pyxis in the same period.[81] The distribution of the cross-incised rosettes on the Diolkos pyxis, however, is more typical for Early Corinthian. The kotyle is also more likely to be from the Early Corinthian period. Transitional examples tend to be somewhat taller and do not usually have so flaring a foot ring. The broad-bottom oinochoe was quite rightly compared by Verdelis to the earlier form with broader base in relationship to the height. A date in the last quarter of the seventh century, therefore, fits best with all three vases and provides support for the date proposed for this Dodwell oinochoe.

The Argos oinochoe (**10**) was found on the Kanellopoulos property on Tripolis Street.[82] The context of the vase is not precisely stated so that no conclusions can be drawn about its date from this source. A kotyle in clear Early Corinthian style is pictured together with the oinochoe but information could not be obtained as to whether or not the two vases were found together.

The Milan olpe (**24**) was found in grave 121 at Monte Abatone with bucchero vases and Corinthian round and ring aryballoi. The vases in the grave date from the end of Early Corinthian to the end of Late Corinthian. In the publication of the grave Amyx is quoted as placing the olpe early in Middle Corinthian. The archaeological context, however, is too broad to confirm the date.[83]

The fragments from Perachora (**6**, **8**, **37**) and the Argive Heraeum (**46**) were found in votive dumps and thus could not be dated from their contexts.[84] The Agora fragment (**26**) was found in a well used for dumping. Material from the late seventh to the second quarter of the sixth century was found in the same well and the filling was not stratified.[85]

Of these especially interesting vases for the Dodwell Painter's chronology we find good support for the Early Corinthian date of the oinochoe MK 1856 (**9**) in Ancient Corinth. The evidence with respect to the other vases does not contradict an Early Corinthian date for them.

The Gela conical oinochoe (**43**) was found at Bitalemi and publication is being prepared. No information is available on the Acropolis oinochoe (**45**).

The Taranto amphora (**53**) was found in a grave at Vaccarella with Middle Corinthian amphoriskoi and a Late Corinthian lekythos. The excavator dated the grave to ca. 570.[86] This agrees well with the position assigned the amphora here, the latter half of the Dodwell Painter's late period.

The Bari globular oinochoe (**61**) was found in grave III at Noicattaro with a Greek kylix which by reason of its form is to be dated in the second quarter of the sixth century.[87] The archaeological evidence thus supports the general opinion concerning this vase's shape and painting style.

[76] Maiuri 1923-1924, pp. 288-301 and Gates 1979, pp. 103-104.
[77] Payne 1931, p. 299 *NC* 756 and Benson 1953, p. 117 no. 327.
[78] Clement and Thorne 1974, p. 403 fig. 2 and Clement 1969, p. 119. The material from the cemetery is being prepared for publication.
[79] Verdelis 1956, p. 58 and Beilage 40:Grab III.
[80] Amyx and Lawrence 1975, pls. 8, 9 and Weinberg 1948, pls. 79-81.
[81] Verdelis 1956, p. 58 note 12.
[82] Kritzas 1973, p. 132 and pl. 119e.
[83] Rasmussen 1979, p. 49 no. 12 and pl. 50:346.
[84] Dunbabin and others 1962, p. 5 and Waldstein and others 1905, p. 61.
[85] This information was kindly provided by Margot C. Camp, secretary of the Agora Excavations.
[86] Lo Porto 1959-1960, pp. 171-173.
[87] Gervasio 1921, pp. 102-106, 129-130, and pl. XIV.

Chronology

Relative Chronology of Dodwell Vases

The cornerstones upon which the chronology of the Dodwell Painter's vases has been built are the elements discussed in the preceding sections: his ornaments, figures, and vase shapes, and the archaeological evidence provided by some of the scientifically excavated vases. No single element suffices for determining a vase's chronology but the weighing of them all permits the status of most Dodwell vases to be arrived at with a comfortable degree of confidence.

His careless hasty products, however, are often difficult to place chronologically. The choice is usually between his early and late periods and this is due partly to the stylistic weakness exhibited by these vases and partly to the similarity of certain aspects of the painter's work in his early and late periods. Attention has been called to these aspects at several points in the preceding sections. The chronological position assigned these vases is open to question. Fortunately we now have a sufficient number of carefully made vases by the Dodwell Painter to follow his stylistic evolution rather closely.

The problems encountered with respect to some of the poorer vases by the painter do not complicate the task of choosing his earliest work from those surviving. The Plymouth oinochoe (**1**, pls. 1, 2) must occupy first place in the chronological catalogue.[88] It is perhaps an apprentice piece yet, despite its faltering craftsmanship, it is surely by the painter himself. The panthers especially provide incontrovertible evidence of his authorship. This is as it should be since this animal more than any other, and throughout the painter's career, remains the most characteristic of his style. On the Plymouth oinochoe they have the short broad faces especially telling for his early style. These often have indentations at the base of the nose; they usually have hanging jowls, large round eyes with short strokes at one and seven o'clock on the right eye and at six and nine o'clock on the left eye (from the viewer's standpoint), one or two short horizontal arcs and a shorter verticle stroke for each nostril, and characteristic arcs on the ears and forehead. These typical features are seen again and again on the Dodwell Painter's early vases. Compare, for example, the panthers' faces on the Brussels pyxis A 251 (**11**, pl. 9) and the Bologna amphora (**16**, pl. 14b). The similarities are too obvious to require further comment. The Dodwell Painter employs other formulae for panther faces, often different ones on the same vase, as on the Munich pyxis (**3**, pl. 4b) and the Houston oinochoe (**22**, pl. 18). Some of his formulae are specific for certain stages in his development but the particular arrangement of incised lines and the particular shape of the silhouette for the head seen on the Plymouth vase are so typical for him that it is no exaggeration to say that they can suffice as proof of his authorship.

We need not content ourselves with the panthers' faces on the Plymouth oinochoe, however, when justifying its attribution. A number of other characteristic features of the Dodwell Painter's style can be seen. The shoulder markings of the panthers, for example, are very typical (Fig. 10a). The characteristic arrangement of these lines is the stylistic feature most often referred to in any discussion of the Dodwell Painter. The somewhat squared-off posterior line and the enclosed parallel lines are already drawn with some assurance on the Plymouth vase. On some but not all of the panthers one of the parallel lines continues down into the near front leg as is usually the case for later panthers. The pairs of short horizontal strokes on the back knees of the felines are also present on some of the panthers and the same is true for the pairs of short vertical strokes at the root of the tail and at midback. These seem not yet to be the habitual strokes for the painter which they become later. A comparison with the panthers on the Copenhagen oinochoe (**12**, pl. 10) shows the difference. The considerable technical advance so obvious on the latter consists in the great skill with which the silhouette has been drawn. The incisions, although more extensively applied, are not technically much superior to those on the Plymouth panthers. These latter are made with some dexterity in contrast to the rudely undeveloped silhouettes of the figures.

The silhouettes of the panthers on the Plymouth vase are more accomplished than those of the other animals, another indication of the special interest which the painter had for this animal. The silhouettes for the ram and goat on the body frieze have not been fully differentiated from that of the bull. The attempt is made to describe the bodies of these animals in terms of two rounded masses, a larger one for the anterior half and a smaller one for the posterior half. This is the traditional solution for describing bulls and this, no doubt, accounts for its greater suc-

a. Very early. Munich (**3**)

b. Late early. Copenhagen (**12**)

c. Middle. Richmond (**23**)

d. Early late. Lund (**48**)

e. Very late. Béziers (**54**)

f. Early. Paris BN (**13**)

g. Middle. Richmond (**23**)

h. Late. Brussels (**55**)

i. Early. Paris BN (**13**)

j. Middle. Tokyo (**35**)

k. Late. Berlin (**59**)

l. Early. Paris BN (**13**)

m. Middle. Tarquinia (**34**)

n. Late. Berlin (**59**)

Fig. 10. Evolution of Dodwell animals. Not to scale.

cess here with respect to that animal. The Dodwell Painter retains the convention for his bulls but proceeds to other solutions for the ram and the goat on later vases. There is a noticeable tendency on the Plymouth oinochoe for the paint to run, both the paint used for the silhouettes and the added red. This is symptomatic of the Dodwell Painter's preference for a thin solution and reflects another personal trait which persists throughout his career. Although bearded sirens occur on later vases, on the St. Louis pyxis (**14**) for example, and his sirens are apt to have bulbous noses, we cannot be sure that these features are intended on the Plymouth vase and not the accidental result of too thin paint (pl. 2a).

The filling ornaments consist of large and small cross-incised rosettes, a few large rosettes with double centers, and small round forms with short hasty incisions arranged in a variety of combinations (Table 1). All forms are found on later vases by the Dodwell Painter and two of his favorites occur among them (Fig. 1:8, 11). They are placed liberally and evenly in the field; the effect is entirely typical for unambitious Early Corinthian pieces. Filling ornaments occur in the spaces above the backs of ruminants and continue to do so sporadically on later vases of this period. However, the forms are like those seen in the remaining parts of the field and are to be distinguished from the row of uniformly small cross-incised dots which occur at the end of the Dodwell Painter's middle period and are characteristic of the Middle Corinthian style. If the Plymouth oinochoe distinguishes itself with respect to filling ornaments from other vases by the Dodwell Painter, it is in a more limited selection of forms than is usual for him in his early period.

In summary, the features of the Plymouth oinochoe include a good number of those which are very typical for the Dodwell Painter. Vase shape, filling ornaments, and animals are all familiar from other works by the painter. The panther, especially with respect to the incisions, has acquired the peculiar stamp so easily recognized on later Dodwell vases and the filling ornaments include shapes of special interest to him. The noncharacteristic features, the stiff awkward silhouettes, are readily explained as novice attempts by an inexperienced youth.

There are a number of unaccomplished vases painted in a style dependent upon that of the Dodwell Painter. The different elements on these vases presuppose a knowledge of the Dodwell Painter's work and must have been made by craftsmen in the same workshop. His influence was very great; this is generally recognized and accounts for the prominent position given him by Payne. To explain his influence, it is reasonable to assume that he produced many vases comparable in quality to the Braunschweig kotyle (**17**, pl. 15a), the London narrow-foot oinochoe (**18**, pl. 15b), and the olpai (**23-25**, pls. 19-21b) in addition to inventing new filling ornaments and animal positions and pioneering in the use of new vase shapes. The vases by his imitators are mediocre. The incisions may be carefully placed according to formulae used by the Dodwell Painter but they do not have his deft soft touch. Nor are the silhouettes like his. Even the most carelessly made vase we have by the Dodwell Painter, the fragmentary oinochoe in Ancient Corinth (**60**), has incisions which reveal the touch of a talented craftsman. The Dodwellian character of this vase, poor as it is, is of another order than that of vases produced in conscious imitation of his style. In the same way, the individual stamp of the Dodwell Painter's own artistic personality is apparent on the Plymouth oinochoe, permitting its differentiation from the many simple vases by imitators. The Dodwell Painter's personal style is so distinct that there are few occasions for serious doubts as to the authorship of any of his vases. The stylistic similarity of certain Dodwell vases to vases by the Painter of Athens 931 is discussed below (pp.40, 43, 54). Even in these cases, when all elements of the two painters are considered, vases by them can be differentiated without difficulty.

The Bristol lid (**2**, pl. 3) is placed with reservations in second place in the chronological list. The style is clearly early and rude but a comparison with the lids of the St. Louis pyxis (**14**, pl. 12a) and the Würzburg pyxis (**47**, pl. 37a) indicates that lids are apt to be treated summarily by the Dodwell Painter and give false clues as to the stylistic stage to be expected on the vases they cover. If these lids were judged on their own merits, they would be considered earlier than their pyxides. The lid to the Munich pyxis (**3**, pl. 4a) is an exception in this respect. In general, friezes by the Dodwell Painter on surfaces bounded by circular lines of very different diameters, as in the case of lids, give the impression of being stylistically earlier than the main friezes of the corresponding vases (p.24). For this reason it is quite possible that the frieze or friezes on the vase made for the Bristol lid is in a later style than that observed on the lid itself.

A comparison of the panther to the left of the group with sirens and owl with the panthers on the Plymouth oinochoe (**1**, pls. 1b, 2a) and the St. Louis lid (**14**, pl. 12a), and of the sirens with those on the shoulder of the Copenhagen oinochoe (**12**, pl. 10a) shows the similarity of stylistic features. An additional early stylistic trait for the felines is observed for the first time on the Bristol lid, the relatively large back paws. These become larger as the painter's early style develops. Compare the panthers on the Munich pyxis (**3**, Fig. 10a, pl. 4b) and the Copenhagen oinochoe (**12**, Fig. 10b).

On the Munich pyxis (**3**, Fig. 10a, pl. 4), the Dodwell

Painter's namepiece, it can be seen that he has reached the same facility with the animal silhouettes as he had achieved earlier with incisions. The smaller ratios of animal heights to lengths and the liveliness of the animals are the characteristics which contribute most to the youthful impression made by this vase when compared with later works. The devices used to create the vivacity of these friezes are simple but effective. The animals' necks are somewhat longer, the distance between the rear legs is greater - especially expressive in the case of the goat in the bottom frieze - the front legs are placed further forward and at a greater oblique angle to the belly line, the inward inclination of the panthers' chins is somewhat greater, their tails loop high and well to the rear of their bodies, and their ears are extended in an attitude of pert alertness (Fig. 10a). To emphasize the sense of momentarily suspended motion created in the animals by these devices, the filling ornaments are enlivened by the liberal addition of vermicular forms. In addition, the contours of the usual filling shapes are scalloped and the incisions are made with short quick strokes. The Dodwell Painter adjusts nearly every element on this vase to achieve the desired effect. On later early vases the same devices are used for similar ends but their application is more restrained. The greater sense of tension and liveliness on these early vases accounts in large measure for the differentiation which can be made between early and late works by the painter.

The filling ornaments and the animals are extremely varied on this vase (Tables 1, 2). Not only are new combinations of incisions used on the filling ornaments but old combinations are enclosed within new contours - extremely oblong or scalloped - to create new effects. Several shapes characteristic for the painter appear for the first time (Fig. 1:7, 12-14) and two which afterwards are abandoned until much later when they become popular at the end of the painter's career (Fig. 1:29, 30). Human figures, probably heroes, appear for the first time, not to reappear again until the middle period, and are portrayed in a variety of positions. The swan with reversed head, an unusual rendition of this bird, occurs several times. The vase shape, not so squat and with a more gradually sloping shoulder, and the presence of two friezes are early features which support the early dating of this vase.

The Rome fragment (**4**, pl. 5a), as in the case of the Bristol lid, is placed with reservations in its position and for similar reasons. The fragment seems to come from a convex pyxis with shoulder and body friezes. As on the Munich pyxis the panther and the filling ornaments, the latter consisting almost entirely of small solid-incised rosettes, are typically Early Corinthian. As was noted earlier (p. 24), however, a shoulder frieze can be misleading as to the stylistic stage during which its vase was made. The presence on the body frieze of filling ornament 22 (Fig. 1), a shape typical of the later part of the Dodwell Painter's early period and of his middle period (Table 1), gives cause for supposing that the fragment may be from a vase closer in time to the Brussels pyxis A 251 (**11**, pl. 9).

The Rhodes oinochoe (**5**, pl. 5b), the Perachora oinochoe fragment 2064 (**6**),[89] and the Kyras Vrysi oinochoe (**7**, pl. 6) are similar stylistically and iconographically. The sirens on the shoulder friezes and the double lotus ornaments (Fig. 2:1-3) demonstrate the nearness of these vases to one another. The lotus ornaments have the compact form which Payne considered typical for Early Corinthian.[90] The panthers do not possess certain facial features which appear for the first time on the following vases. The variety of the filling ornaments seems more limited than before but large areas are missing from these vases. The filling ornaments present are typical for the Dodwell Painter's early period. They are carefully formed and evenly distributed in the field. There are no small cross-incised dots following the backs of ruminants. The Rhodes and Kyras Vrysi oinochoai are among the few Dodwell vases found in association with graves. Unfortunately, their contexts were not specific enough to help date these vases (p. 35).

The Perachora oinochoe fragment 2065 (**8**) is placed in the early period because of the presence of bulls;[91] bulls are most frequent in this period. The other features of this fragment are not specific enough to justify more precisely its placement.

The oinochoe MK 1856 (**9**, pl. 7a) in Ancient Corinth is of special importance in the construction of a chronological framework for vases by the Dodwell Painter. It was excavated from a grave near the Diolkos by Verdelis and dated by him to the Early Corinthian period.[92] Because of its profile it must be earlier than the Paris oinochoe (**13**, pl. 11a) in the Bibliothèque Nationale (p. 32). There are no filling ornaments above the backs of ruminants as there are on the Argos oinochoe (**10**, pl. 8b) which is therefore placed later. The sitting lion is a new way of drawing this animal for the Dodwell Painter and this may be its first appearance on a vase other than an alabastron or aryballos. The variety of filling ornaments is the greatest since the Munich pyxis (**3**, pl. 4). It seems as if the Dodwell Painter has achieved at this point mastery of all aspects of animal frieze painting and is in full command of his own personal style. He is ready for new experiments.

He draws the panthers' nostrils as two nearly vertical arcs for the first time. This is a marked stylistic trait of the Painter of Athens 931.[93] The similarity of the Dodwell Painter's style to that of the Painter of Athens 931 is greatest, however, during the early part of his middle pe-

riod (pls. 16b, 17) and this perhaps indicates the point at which the latter begins his career under the influence of the Dodwell Painter.

The Argos oinochoe (**10,** pls. 7b, 8) displays the greatest variety in the filling ornaments since the Munich pyxis (**3,** pl. 4) and is the first vase since then to show a new ornament (Fig. 1:20), one of those limited to the early and middle periods of the painter (Table 1). It occurs on four contiguous vases and is less frequent thereafter. The heraldic group comprising sirens with sickle-shaped wings flanking a floral centerpiece or another siren occurs in the early period with one exception, the Leningrad oinochoe (**38,** pl. 31b) of the late period.

The Brussels pyxis A 251 (**11**, pl. 9) marks the beginning of a new stylistic development in the latter part of the Dodwell Painter's early period. This development and the one characterizing the painter's middle period are, with the exception of a few vases (**13, 21, 22),** remarkably homogeneous and reflect a consistent articulation of specific new ideas. The exceptions are the hasty productions of the period on which no time was wasted on the formal elements. The years occupied upon these vases must be considered as one of the high points of the artist's career.

A new filling ornament is introduced and remains in use in the middle period (Fig. 1:19). The most significant difference with respect to the filling ornaments, however, is the new way in which their contours are drawn. Some shapes acquire deeply scalloped edges and others are elongated. A few are altered in both ways.

The back legs of some of the panthers and goats are considerably longer than the front legs. With elevated haunches and smallest midriff measurement at the junction of body and back legs, these animals have a powerful rhythmic swing in their bodies. This stylistic trait is accentuated on later vases and reaches its culmination on the Bologna amphora (**16,** pl. 14). The long ears of some of the panthers and their large back paws are traits remembered from the Munich pyxis (**3,** pl. 4b); their long tails, reaching in to midback, anticipate a characteristic feature of the first part of the middle period. The siren in profile with flexed wing is a new figural pose for the Dodwell Painter.

This is the latest pyxis with two friezes which has survived from the Dodwell Painter. A reason for the adoption of one frieze was perhaps the painter's increasing taste for full proportions in animals and for large rampant filling ornaments. One large frieze provides a more suitable ground for the expression of the fuller forms.

The new stylistic trend is seen in more developed form on the Copenhagen oinochoe (**12,** fig. 10b, pl. 10). The filling ornaments have deeply scalloped edges and there are many large irregular shapes. The panthers' ears are still long and their back paws are very large. The floral ornament on the shoulder, with spreading calyxes and elongated form (Fig. 2:4) is a later variant than those seen earlier (Fig. 2:1-3).

The Paris oinochoe (**13,** Figs. 10f, i, l, pl. 11) in the Bibliothèque Nationale is one of those indifferent vases from the hand of the Dodwell Painter which by reason of their careless production are difficult to place with confidence. The vase is given its position primarily because of the long back legs with consequent elevated haunches of one of the panthers and goats (Fig. 10 l, pl. 11a), the large back paws of the same panther, and the presence of a few very irregular filling ornaments. These features relate it to the immediately preceding vases. The sirens with sickle-shaped wings on the shoulder support the choice and there are no specifically late elements on the vase.

The St. Louis pyxis (**14,** pl. 12) displays the further development of the ideas first observed on the Brussels pyxis (**11,** pl. 9). The filling ornaments in particular seem to have received the greater part of the artist's attention. The development of deeply-scalloped edges is carried to the extreme. A new ornament appears (Fig. 1:18) which occurs only in the early and middle periods. The youthful impression created by the center group with sirens and owl seems at first to be at odds with the relatively late position of this vase but there are two factors which may account for it. This is probably one of the Dodwell Painter's first pyxides with one frieze instead of two. The unfamiliar format could have influenced especially the center group where the artist is likely to have begun the frieze. The second factor is the novelty of juxtaposed male and female sirens. Closer inspection reveals that the female siren accounts in large measure for the youthful appearance of the group and this is due to her very slim figure. But her slimness may be deliberately exaggerated for greater contrast to the male siren opposite. The earlier stylistic character of lids with respect to their vases has been discussed above (p. 24).

The Athens oinochoe (**15,** pl. 13) demonstrates the continuation of the Dodwell Painter's experimental vigor. Its undiminshed strength is obvious on the majority of vases from the middle period. A new compositional group, the combatant panther and bull, and a new animal, the panther-bird, appear and are repeated soon again, the former on the Braunschweig kotyle (**17**) and the latter on the Bologna amphora (**16,** pl. 14a). Several new anatomical conventions for panthers also appear for the first time on this vase. The panther faces are very broad at the level of the eyes and from there contract sharply to a long narrow muzzle. Panthers on the oinochoai in Ancient Corinth (**9**) and in Argos (**10**, pl. 8b, c) have similar faces, but the contrast between the broad upper part and the

long narrow lower part is not so extreme. Panthers in the shoulder frieze of the London narrow-foot oinoichoe (**18,** pl. 15b) and on all three olpai (**23-25,** pls. 20a, 21b) have sharply contracted muzzles as on the Athens oinochoe. An unusual convention for the shoulder of panthers also appears on this vase; the panther on the left in the body frieze has the interrupted arc usual on ruminants. The same convention is used for a panther on the shoulder frieze of the Rio de Janeiro oinochoe (**28,** pl. 22b).

On the Bologna amphora (**16,** pl. 14) the developments in animal body and filling ornament articulation which were first noticeable on the Brussels pyxis (**11,** pl. 9) have reached their most extreme expression. This vase is retouched but the attempt seems to have been made to follow the original design. Some elements typical for the painter's style are entirely original such as the filling ornaments in the bottom halves of the photos on pl. 14 and all but the tail of the panther on pl. 14b. These original elements demonstrate adequately the extreme limits reached on this vase. The filling ornaments are grossly irregular and elongated; the unequal length of the panthers' front and back legs is greater than on any earlier vase, and the panther tails, in most cases, reach well beyond the middle of their backs. It seems that the Dodwell Painter has exhausted the possibilities of this course of development. The vases from his middle period reflect the painter's preoccupation with a new configuration of ideas.

The Braunschweig kotyle (**17,** pl. 15a) and the London narrow-foot oinochoe (**18,** pl. 15b) are two of the painter's best pieces. They display one of the most striking aspects of his middle period - the frequent presence of superhuman or human figures in mythological or, perhaps, famous historical scenes (p. 30). On these two vases the human figures are engaged in battle and occupy the main frieze while the animal frieze is relegated to a minor position. The battle scenes are among the finest achievements in Corinthian vase painting. The deft incisions, the carefully calculated proportions and varied positions of the figures, the skillful compositions, and the psychological atmosphere testify to the considerable talents of the Dodwell Painter. The contrast between the relatively calm character of the animal friezes and the great vigor of the battle scenes is witness to the greater interest which the human form had for the painter. His success with it demonstrates plainly the heights to which he could reach when inspired by his subject matter. The heroic proportions of the human figures on the Braunschweig kotyle and their solemn stately cadence is skillfully relieved by the fallen warrior and skittish horse on one side of the vase and the faster tempo of two of the horses on the other side. On the London vase the painter has treated the same subject in a completely different spirit. The figures are all varied in ways to heighten the sensation of a raging battle. Broad strides, kneeling stretching poses, arms drawn back with weapons pointing in all directions, and horses advancing at a gallop provide the diagonal and seemingly chaotic lines which create the impression of vigorous fighting. These vases inaugurate the painter's artistic maturity which reaches its culmination somewhat later in the Richmond and Milan olpai.

The proportions of animals are fuller than before and for the whole period display a greater homogeneity in this respect than in either the early or the late period. This surely reflects a conscious attempt on the part of the Dodwell Painter to achieve proportions which harmonize with the heroic character of the accompanying scenes.

The animal frieze on the kotyle is unusually lively for the Dodwell Painter. The long sweep of the panther tails, the alert attitude of the sitting panther, the fighting bull and panther, and the more angular character of the animal incisions cooperate to create this lively effect and reinforce the sense of action intended in the major frieze. The donkey and the horse are new animals for the painter and there are several new figural poses: mounted and fallen warriors, walking and galloping horses, sitting hare, and sitting panther. The donkey is an extremely rare motif in Corinthian vase painting.[94] This kotyle has the greatest variety of figures of any Dodwell vase, and together with the London oinochoe (**18**), has the greatest number (Table 2). The variety of filling ornaments is also large and includes two new shapes (Fig. 1:23, 24) which are found only in the middle period.

The scene in the major frieze of the London narrow-foot oinochoe (**18**, pl. 15b) and the appearance of the animals in the lower frieze are so like those on the Braunschweig kotyle that the two vases must have been produced very near each other in time. The angularity of the enclosing shoulder line on the panthers is a new and striking stylistic feature. It occurs for the first time on the kotyle and recurs throughout the middle period. In association with the general angularity of incisions on these and the following vases a very different visual impression is created from the one to which we have become accustomed. There is a new floral centerpiece (Fig. 2:5) and the first of those filling ornaments which are shared by the middle and late periods (Fig. 1:27).

The Malibu fragment (**19**, pl. 16a) is given its position because of the angular shoulder section and the leg incisions on the panther. The textured neck recurs later on the Milan (**24**) and Richmond olpe (**23**, pl. 20a).

Another new figural pose for the Dodwell Painter is encountered on the London broad-bottom oinochoe (**20,** pl. 16b), the panther with outstretched forelegs. The panthers on this vase, with their large round eyes, slanting nos-

trils, and splayed nasal bridges, and the goats with their foolish expressions show a strong resemblance to the same animals by the Painter of Athens 931. The quick scratchy character of the incisions and the selection of filling ornaments are also reminiscent of that painter. The third filling ornament found only in the Dodwell Painter's middle period occurs on this vase (Fig. 1:25) as well as one of those shared by the late period (Fig. 1:27).

The Bari narrow-foot oinochoe (**21,** pl. 17) is difficult to judge due to its poor condition. According to Amyx the vase had been repainted,[95] but recent photos show no sign of this and the vase may have been cleaned for photography. The similarity of the goats, panthers, and filling ornaments to those on the preceding vase account for its position. Note also the strong resemblance to the style of the Painter of Athens 931.

The angular shoulder sections of the panthers, the proportions of the animals, the presence of a sitting panther and of a filling ornament found only in the middle period (Fig. 1:24) motivate the chronological position given the Houston oinochoe (**22,** pl. 18). It is conceivable that it was made at some other time during the middle period but there are no features which help relate it more precisely to any other vase.

The olpai in Richmond (**23,** Fig. 10c, g, pls. 19, 20) and Milan (**24**, pl. 21a) bring us to the apogee of the Dodwell Painter's career. We have already encountered several vases by him of fine quality, vases which have demonstrated his interest in heroic subjects, vases where he portrayed complicated scenes with ease and grace, vases with solid and lively animal figures. Yet we are still not quite prepared for the grandeur of these olpai. Although undeniably by the Dodwell Painter they stand apart and have uncontestable positions among the finest productions of the Corinthian vase painting industry. The mythological subject matter, the monumental proportions of the animals in the center friezes (Fig. 10c, g), the elegant drawing of the figures and ornaments, their careful precise arrangement, these factors work together to produce vases of great beauty. The painter's considerable influence on his contemporaries indicates that he is very likely to have produced many vases of similar fine quality whose loss is due to the accidents of survival.

It is difficult to determine which of these vases is the earlier. The Richmond olpe is given the earlier position due to its squatter shape and the presence of a female panther which is an early iconographical form. Other new forms are cocks, snake, sitting panthers, and the winged god. The Milan olpe has male and female komasts on either side of a vessel, Herakles, Athena and Iolaos. The novelty within his work of the last three consists not so much in their being new ways of drawing the human figure but rather in their being identifiable persons (p. 30).

We observe for the first time on the Milan olpe the row of small cross-incised dots along the backs of the ruminants, one reason for placing this vase later than the Richmond olpe. It is a feature which occurs on all subsequent vases of the middle period and on early vases of the late period. There is a new tendency towards simpler contours for the filling ornaments and more regular shapes. If we should wish to choose the point at which the Dodwell Painter's style can be said to be Middle Corinthian, it would be at the time when he painted the Milan olpe.

The London olpe (**25,** pl. 21b) is very close in spirit and style to the olpe in Milan. The vase shape is more elongated and this is a late feature.[96] The filling ornaments are similar with respect to both type and density of distribution. The group with lions flanking a winged god relate it to the Richmond olpe.

The Agora fragment (**26,** pl. 21c) has too little preserved to allow anything to be said with certainty about it. What can be surmised from the facial features, body incisions, and filling ornaments indicates that its style is near that of the olpai.

The Riehen oinochoe (**27,** pl. 22a) seems to be repainted and reincised in places and must be judged with caution. With its ambitious decorative program and the character and disposition of the filling ornaments, with many large florid forms filling the background, it is a further step in the direction taken by the Milan and London olpai. It demonstrates a deeper penetration into the busy overcrowded Middle Corinthian style.

The Rio de Janeiro oinochoe (**28,** pl. 22b) and the Osaka concave pyxis (**29,** pl. 23) take us further along the same path. Both have a preponderance of large, heavily incised ornaments scattered densely in the field. There are no new filling ornaments and no new figural poses.

The incisions on the Hamburg oinochoe (**30,** pl. 24) have an unusual scratchy appearance; this is probably due to the fact that the vase was allowed to dry too long before the incisions were made. Aside from this the vase is stylistically similar to the immediately preceding vases. The tendency towards simplified contours for the filling ornaments has almost reached the point of entirely even outlines with few indentations. The choice of confronting goats in the center of a frieze is unusual and relates the oinochoe to the concave pyxis above and to the London hydria which follows. The horses in the shoulder frieze strengthen the relationship to the hydria.

Many of the filling ornaments on the London hydria (**31,** pl. 25) have large round contours, creating an unusual effect. We meet with an increasing proportion of small incised and plain dots in the field, an indication that we have proceeded deeper into the Middle Corinthian period.

The duelling warriors form a new figural pair for the Dodwell Painter.

The Rome hydria V.G. 60504 (**32,** pl. 26) is very close in style to the London hydria above. Many of the filling ornaments are especially close, being comprised of similar large round shapes with complicated patterns of incisions and smooth contours. Compare, for example, ornaments 21b and 22a (Fig. 1) on pls. 25 and 26. Also the panthers on pl. 25a and pl. 26b demonstrate the close stylistic similarity in their long torsos, the shapes of their faces, their shoulder complexes and in the incisions on their front legs.

The Rome V.G. 60503 hydria (**33,** pl. 27) is one of the deplorably careless vases from the Dodwell Painter's production which dismay us by the cheerless contrast they provide to vases like the London narrow-foot oinochoe (**18,** pl. 15b) and the Richmond olpe (**23,** pls. 19, 20). We should like to dispose of it by assigning it to an untalented imitator but the painter's personal touch is inescapable. The similarity of the bull's silhouette (pl. 27b) to that of the deer on the other Rome hydria (pl. 26d) and of the figures of the panthers to the left of these indicate not only that the author is the same but also that the vases were painted very close in time. The fact that the two vases are said to have come from the same tomb, if true, would also indicate that they were painted at about the same time. This could also explain the carelessness of the craftsmanship since we can imagine the painter working under pressure to complete an order by a given deadline. This would also explain his falling back on the standard cross-incised rosettes to fill the background. The ornament in the crook of the panther's tail on pl. 27b, however, is similar to the forms on the two preceding hydriai. The lively and unusual motif of lions attacking a wild boar, shown upside down, in the center of the shoulder frieze is the redeeming feature of this otherwise dreary vase.

The large round filling ornaments and the confronting horses in the main frieze are similarities which the Tarquinia oinochoe (**34**, Fig. 10m, pl. 28) has with the London hydria (**31**, pl. 25) and similar ornaments appear also on the Rome hydria V.G. 60504 (**32**, pl. 26). The floral centerpiece is a late variant (Fig. 2:6).[97] The standing panther with head drawn back over the shoulder is a new rendition of this animal and may be intended to suggest that it is facing its tail, a position for standing lions in heraldic compositions in the late period and not encountered earlier (compare pls. 28b, 37d). However, there is no tradition for drawing the panther's face in profile as would be necessary to indicate the reversed position. This new form is used by the Dodwell Painter only in heraldic compositions in his late period.

The fine Tokyo oinochoe (**35,** Fig. 10j, pls. 29, 30) is similar to the immediately preceding vases in all stylistic respects. It is a careful ambitious work and is the last vase to display filling ornaments used only in the middle period. It is also the last vase having animals with full powerful forms (Fig. 10j). The floral centerpiece in the shoulder frieze (Fig. 2:7) is a late type.[98] The swan with stretched neck occurs for the first time for the Dodwell Painter on this vase (pl. 29b).

The line between the middle and late periods of the Dodwell Painter's career is drawn between the Tokyo oinochoe and the Athens pyxis (**36**, pl. 31a) for several reasons. The heraldic composition with floral centerpiece occurs for the first time in a main frieze since early in the painter's career (**7**, pl. 6). It is a noticeable feature of the Dodwell Painter's late period that he returns to much earlier ideas and develops them more fully than he did originally. Ten of the twenty-six vases from the late period have a heraldic grouping with floral centerpiece in the main frieze and seven have one in a minor frieze (Table 2). The composition occurs on a total of fifteen vases, well over half. At the same time there is a noticeable tendency to treat the animals purely as decorative elements. The tensions and therein the vitality in their bodies are reduced. The lines sag slightly, the legs are closer together, the chests of the felines are no longer high and full, and their heads have sunk somewhat into their necks. The filling ornaments have smoothed-out contours with fewer incisions and create a quieter background. The differences are small but they are appreciable and become more so with time. Together with the frequent occurrence of heraldic compositions with floral centerpieces they signal a different attitude, a new point of view with respect to the now ancient Orientalizing animal style.

The compositional elements are essentially the same as before but they are drawn and combined according to new aesthetic principles and the result is experienced as a new style. These principles are more purely decorative in intention and inspire not only the Dodwell Painter but many other Orientalizing painters of the Middle and Late Corinthian periods. They seem to be the first observable evidence of the loss of some essential meaning which the age-old and long-lasting animal motifs must have had for vase painters. The animal style has almost a one hundred and fifty year old history at this point. Its tenacious hold on the imaginations of Corinthian craftsmen is more to be wondered at than its gradual abandonment. This tenacity must have depended upon some deeper meaning than the simply decorative where these animals are concerned. The diminishing attraction of such meaning, moreover, satisfactorily accounts for the abandonment of the animal style, as occurs in Corinth. It seems a more compelling

reason than the ascendency of the Attic pottery industry.

The polychrome tongues on the shoulder of the Athens pyxis (**36**, pl. 31a) and the vase shape[99] are both late features. Polychrome tongues in this position become a favorite motif of the White Style. The floral centerpiece (Fig. 2:8) is very like that on the Tokyo oinochoe (Fig. 2:7), the difference being the transformation of the upper calyxes into scrolls and the more elaborate treatment of the lower lotus base. The ram is very close in style to the one on the Leningrad oinochoe (**38**, pl. 31b). [99a]

The Perachora pyxis fragment (**37**) is placed after the Athens pyxis because of the obvious similarities between the lions and the floral centerpiece (Fig. 2:9).

The Leningrad oinochoe (**38**, Fig. 2:10, pl. 31b) strengthens the impression that the compositional elements of the Dodwell Painter's late vases are more purely ornamental in nature. The hitherto rare rendition of the panther, with head drawn back over the shoulder, reechoes the curves of the lotus, enhancing the decorative effect.

The Manchester pyxis (**39**, pls. 32, 33) is another of the Dodwellian anomalies where early and late stylistic elements contradict one another. The immature proportions and undeveloped figure of the ram give a distinctly youthful impression. In these respects the animal is strongly reminiscent of the rams on the Plymouth oinochoe (**1**, pl. 1a). The bearded sirens recall the St. Louis pyxis. The faces of the panthers, on the other hand, remind one of those on the Houston oinochoe (**22**, pl. 18) from the painter's middle period. The following of ruminants' backs with small dots began in the same period. The filling ornaments are late in character.

The animals and the filling ornaments on the Munich kotyle (**40**, pl. 34a) contain no new elements but new trends are observable. The habit of following the backs of ruminants with small cross-incised rosettes is in abatement; a new pattern for the zone under the frieze is used and the shape of the kotyle is quite different from that of the earlier Braunschweig example (**17**, pl. 15a), having the low broad proportions more typical of the Middle Corinthian period.

The London tripod pyxis (**41**, Fig. 2:11, pl. 34b) is a new vase shape for the Dodwell Painter and the griffin-bird a new figure. It is most frequent in Late Corinthian vase painting.[100] The later appearance of the floral ornament between the sirens on one leg is most likely due to the space available for it. The vase is otherwise typical for its time.

The style of the Athens, Gela, and Taranto conical oinochoai (**42**, **43**, **44**, pls. 35, 49) is too nonspecific to allow their chronological placement with any satisfaction. The variety of the filling ornaments is very limited, a typical feature of the late period. Their simple style is also more typical of this period.

The main frieze of the oinochoe from the Athenian Acropolis (**45**, pl. 36) is in poor condition. The vase is placed with reservations in its position. The animals and filling ornaments are limited in variety; the animal proportions seem somewhat closer to those of the late period.

The oinochoe fragments (**46**) from the Argive Heraeum are judged by the filling ornaments to be late in style. The published photos are inadequate for close study and better ones could not be obtained.

The Würzburg pyxis (**47**, Fig. 2:12, pl. 37), the Lund oinochoe (**48**, Figs. 2:13, 10d, pl. 38), the Florence oinochoe (**49**, Fig. 2:14, pl. 39a), and the Manchester oinochoe (**50**, Fig. 2:15, pl. 40) are placed together primarily because they all have the very unusual standing sphinx as central motif and the other stylistic elements do not contradict such an arrangement. The new figural form is most likely the Dodwell Painter's invention. It occurs on these four vases in three different variations, an indication that the painter was preoccupied at the time with the possibilities of his new idea and a reason for placing the vases together chronologically. The presence of the same figural form on more than one vase is not otherwise sufficient reason in itself for concluding that the vases are contemporary. The standing sphinx occurs on a few other vases by followers of the Dodwell Painter but does not seem to occur outside his circle.[101]

Lions with reversed heads occur for the first time on the Würzburg pyxis and may have been inspired by the panther with head drawn backwards, or the other way around.

These four vases, and even some of those preceding and following, are stylistically similar in other respects and a rigid chronological ordering of them cannot be insisted upon. The Florence oinochoe is considerably retouched, but its stylistic character emerges adequately on the original parts to reveal its relationship to the contiguous vases. The original floral centerpiece in the shoulder frieze must have been close to the one on the Manchester oinochoe which is of late type (Figs. 2:14, 15)[102] and indicates that these vases are products of the late Middle Corinthian period. The Manchester oinochoe contains filling ornament no. 29 (Fig. 1), an ornament popular in the latter part of the Dodwell Painter's late period and used only once earlier, on the lid of the Munich pyxis (**3**, pl. 4a). The griffin-birds are also late features.

As we see, the Dodwell Painter's creative energies are not exhausted. He continues to invent new poses for his figures and to decorate new vase shapes. His floral centerpieces demonstrate his capacity to elaborate upon a theme without repeating himself. Yet there are fewer new forms for the animals and the filling ornaments, and

their variety steadily diminishes. Most of the late vases have simple programs and few are of high quality.

Too little is observable on the Gela fragment (**51**) to insist upon its placement. The filling ornament and the incisions seem late in style.

The Locri fragment (**52**) and the Taranto amphora (**53**, pl. 39b) have no distinguishing features other than the late stylistic traits already discussed. The backgrounds are somewhat less densely packed with filling ornaments and in this respect witness to the continuation of a trend begun after the Dodwell Painter's most florid period, the period when he painted such vases as the Rio de Janeiro oinochoe **(28).** The amphora was found in a grave with Late Corinthian vases and there are no stylistic reasons for assuming that it was made much before that period. If we should wish to draw a line between Middle and Late Corinthian vases by the Dodwell Painter, it is perhaps not too early to do so after the Taranto amphora. We encounter at this point another consistent and surely a conscious stylistic development on the following vases, products of the latter part of the Dodwell Painter's late period. The evolution of his style at this point parallels that of the late Middle and early Late Corinthian periods.

The Béziers amphora (**54**, Figs. 2:16, 10e, pl. 41) displays several stylistic traits usually associated with Late Corinthian. The double lotus centerpieces are late forms and the limited variety and simplified rendition of the filling ornaments reinforce the late impression. The dip in the panthers' backs is perceived in incipient form (Fig. 10e), to become more patent with time. This trait would not be remarkable as an isolated phenomenon but when it occurs at the beginning of a perceptible development, it acquires significance. The latter part of the Dodwell Painter's career displays again a conscious stylistic process.

The Brussels pyxis R 201 (**55**, Figs. 2:17, 10h, pl. 42), the Louvre oinochoe (**56**, pl. 43), and the Cambridge oinochoe (**57**, pl. 44) display in slightly more advanced form late stylistic features. The filling ornaments show a further reduction in variety and density and a greater number of late types (Table 1:30, 31). The animal proportions display a tendency towards attenuation (Fig. 10h) the facial features, especially in the case of sirens, become progressively grosser. An unusual figural rendition, the curious manner for representing the set of paired horses on the Cambridge oinochoe, occurs at this point. Although this vase is obviously an ambitious effort by the Dodwell Painter, the forms clearly do not engage his interest to the same extent as similar subjects did in his middle period. Despite the decorative success of the painting, the life is ebbing out of the figures.

The Stockholm oinochoe (**58,** pls. 45, 46) is a problematic vase. The animals in the body frieze have been reincised and this complicates its study. There is a noticeable difference in the coarse scratchy incisions on these animals when compared with those on the shoulder frieze which are much effaced. The animal incisions are in some respects atypical, for example the short parallel strokes for the mouths of the sirens and the goats and for the shoulder and leg lines of the felines. The felines have the squared-off shoulder line with interior double lines but the transverse lines are short and lie high, near the neck. Nor do either of the interior lines continue down into a front leg. These are disturbing facts since the characteristic way in which the Dodwell Painter draws the shoulders of lions and panthers is one of the most distinguishing features of his style. The liveliness of the deer and one of the goats is also unusual. However, what has been seen of works by the painter allows the acceptance of this oinochoe as a late atypical vase by him. The St. Louis pyxis (**14,** pl. 12), the Athens oinochoe (**15**, pl. 13), and the London broad-bottom oinochoe (**20,** pl. 16b) are also atypical in different respects. The unusual characteristics on the Stockholm vase are different too but they are no more extreme in their deviation from the painter's basic style and they can be explained in terms of a development already observed on the preceding vases.

Also there are strong Dodwellian features - the faces of the panthers for example. The filling ornaments are very close in type and disposition to those on contemporary vases by the painter. The attenuated bodies of some of the animals and the gross features of the man and the sirens follow the trend observed on the preceding vases. Here it is a case of further advance along the same path. The structure of the Stockholm oinochoe is identical in all details except size to that of the Lund oinochoe (**48,** pl. 38a); the two vases were in all probability made by the same potter.

The Stockholm vase is of special significance because of some stylistic similarities to the Orleans oinochoe attributed by Payne to the Dodwell Painter.[104] The Orleans vase is missing since World War II and the drawing preserved[105] is inadequate for detailed study but there are striking similarities between it and the Stockholm oinochoe. The animal shapes and incisions, the filling ornaments, and the very lively deer are features which relate these two vases.

The Berlin stem pyxis (**59,** Figs. 2:18, 10k, n, pl. 47), the fragmentary oinochoe (**60,** Fig. 2:19) in Ancient Corinth and the Bari globular oinochoe (**61,** Fig. 2:20, pl. 48) are three of the few Dodwell vases which can be placed with confidence bordering on certainty in their chronological positions. The figure styles (Fig. 10k, n), the filling ornaments, the floral centerpieces, and in the case of the

Berlin and the Bari vases, the shapes are convincing evidence that these are the last vases by the Dodwell Painter now known. Their relative position to one another is a matter of indifference; they appear to be contemporary. The Bari oinochoe is painted with greater care and its siren has thus been spared the gross features of those on the other vases. The filling ornaments are very similar and the Ancient Corinth and Bari oinochoai share a new one, the stemless lotuses (Table 1:32) placed behind the heads of the central figures, a very late feature.

The Berlin stem pyxis is not the earliest example of this shape (p. 33) but the form is almost certain to have originated in the workshop in which the Dodwell Painter was active. As was observed earlier (p. 33), it is likely that the globular oinochoe also originated in the same workshop.

The Dodwell Painter - Early or Middle Corinthian?

The emergence of the Plymouth oinochoe (**1,** pls. 1, 2), the Bristol lid (**2,** pl. 3), the Richmond olpe (**23,** pls. 19, 20), and the Osaka concave pyxis (**29,** pl. 23) compels a re-evaluation of the Dodwell Painter's position and significance in the development of Archaic Corinthian vase painting. It is clear that Payne considered the style of the Dodwell Painter to be very close to that of the Early Corinthian. He wavered with respect to the dating of the Munich pyxis (**3,** pl. 4) but justified his placement of the Dodwell Painter in the Middle Corinthian period with the following two reasons: 1) his work has a mechanical quality characteristic of the sixth century and 2) many of the shapes on which he painted are clearly late whereas certain early forms are missing from his repertory.[106] The vases mentioned above, together with a number of others unknown to Payne, invalidate both of these objections to placing the early part of the Dodwell Painter's career definitely in the Early Corinthian period.

When we consider the stylistically homogeneous group of vases consisting of the Richmond olpe (**23,** pls. 19, 20), the Milan olpe (**24,** pl. 21a), the London olpe (**25,** pl. 21b), the Riehen oinochoe (**27,** pl. 22a), and the Osaka concave pyxis (**29,** pl. 23), we see vases by the Dodwell Painter at the height of his career. The Riehen vase seems somewhat retouched, the regrettable fate of several important Dodwell vases, but this does not obscure the character and quality of the carefully drawn and placed decoration. Mechanical is not a word we would choose to describe the quality of the craftsmanship displayed by these vases. Nor can we imagine that Payne would have done so had he known them. Indeed the calligraphic elegance of line describing the figures on the Richmond olpe, the depiction of the stately dignity of the animals, and the precision in the drawing and placement of the filling ornaments are not surpassed in either the Early or the Middle Corinthian periods. But the non-mechanical quality of the craftsmanship demonstrated on these vases seems inadequate as a stylistic basis for opposing the traditional view of the Dodwell Painter as belonging to the Middle Corinthian period. In order to be convincing, specific positive characteristics must be advanced which securely anchor these vases and the ones prior to them in the earlier style. To do so makes it necessary to examine more closely the evidence produced by Payne when defining the limits of the two periods.

The criteria Payne used to differentiate the style of the Early Corinthian period from that of its predecessor, the Transitional period, are for the most part quantitative.[107] A greater number of incisions are employed to represent

[88] I am grateful to Dr. Neeft for bringing this vase and the Bristol lid to my attention. Although he associates these pieces with the Dodwell Painter, he has reservations as to their attribution.

[89] References to illustrations of vases not illustrated here are given in the catalogue.

[90] Payne 1931, p. 146 fig. 52B.

[91] Dunbabin and others 1962, p. 212 no. 2065.

[92] Verdelis 1956, p. 58.

[93] Amyx 1971, pl. 8.

[94] For others see Neeft 1977-1978, p. 141 nos. 4, 5. The animal is called *Reh* in *CVA* Deutschland 4, Braunschweig 1, p. 12.

[95] Amyx 1971, p. 9 no. 15.

[96] Payne 1931, p. 315.

[97] *Ibid.*, p. 149 fig. 55F.

[98] *Ibid.*, p. 149 fig. 55D.

[99] *Ibid.*, p. 307 n. 1.

[99a] According to Amyx (1971, p. 8 no. 8) the lid on this pyxis is not by the Dodwell Painter. The vase collection was closed due to earthquake both summars the author was in Athens and permission to view the vase and lid was refused.

[100] Payne 1931, p. 91 n. 11.

[101] One example is Manchester Museum's broad-bottom oinochoe IIIC46, Webster 1932-1933, p. 3. See also Payne 1931, p. 306 under *NC* 862.

[102] Payne 1931, pp. 149-150 fig. 55H-K.

[103] *Ibid.*, pp. 145-146 fig. 52E.

[104] *Ibid.*, *NC* 1120.

[105] Massoul 1918, fig. 4 opposite p. 12.

animal anatomy and added colors are used to a greater extent than before. The tendency towards lengthwise attenuation of the animals grows, as does the predilection for heavier proportions. There is a remarkable increase in the repertory of animal types, the size of friezes and animals becomes larger with respect to the size of the vases on which they occur, and the popularity of heraldic compositions grows. Even the solid incised rosette, which Payne considered essential to the development of the new style, was introduced earlier but becomes ubiquitous with time. Although these phenomena are all familiar from the preceding period, the visual effect of their quantitatively different manifestation is the experience of a new style. At the style's inception the original element is a new principle for combining the decorative entities to create patterns of boldly contrasting dark and light areas. But other novelties appear as the style matures.

Payne is interested primarily in describing the most characteristic features of the new style and does not follow all courses of their development. This has led to some confusion with respect to certain lines of development for the filling ornaments, one of which is important for the dating of some of the early works by the Dodwell Painter. Payne's insistence on the crucial role of the solid incised rosette leaves us poorly prepared when confronted with vases like those illustrated on his plates 23:2, 24:1, and even 23:5. There are many vases, whole groups in fact, where some of the filling ornaments defy description as rosettes. Even the elasticity of meaning conveyed by Payne when he allows this form the capacity for infinite variation does not obviate our puzzlement over the amorphous ramifications encountered on these vases. They are witness to a specific trend in the handling of the filling ornaments which begins in the latter half of the Early Corinthian period. Its presence on vases of early type and in combination with early conventions for the description of certain animal parts and types permit the dating of this trend with some confidence. There is a distinct interest for molding the filling ornaments to fit the irregular spaces left empty when the animals have been drawn. In extreme cases it seems that the positions of the animals have been manipulated so as to maximize opportunities for irregular convolutions of the ornaments to the point of the grotesque. This trend is in opposition to the one striving for bold contrasts between the areas filled by forms and those left empty. Instead the dark areas of the vase occupy a larger proportion of its surface, changing the values in the relationship of the decoration to the background and creating a different aesthetic effect. A group of vases by the Dodwell Painter - the Athens oinochoe (**15,** pl. 13), the Bologna amphora (**16,** pl. 14), the Braunschweig kotyle (**17,** pl. 15a), and the London narrow-foot oinochoe (**18,** pl. 15b) belong to this trend.

When he defined the Middle Corinthian style, Payne distinguished it from the Early Corinthian primarily on qualitative grounds.[108] The drawing is looser and less exact; the figures in the early years are heavy and listless; the rosette disintegrates; the filling ornaments decay; the general effect is colorless; the style belongs to a process of degeneration. Other characteristics of the style are the great decrease in the repertory of animal forms and the development of a new system of slender proportions for animals in the late years of the period. Payne's depreciatory remarks about the Middle Corinthian style are unequivocal and have had important consequences for the dating of some of the vases which have appeared in the later literature.

As has been seen, Payne clearly considered the Early Corinthian style to be artistically inferior to its predecessor and that the process of degeneration continued into the Middle Corinthian period. Payne frequently motivated the late dating of a vase by appeal to some inferior quality as we have seen in the case of the Dodwell Painter where his pejorative judgment applies by implication to all the then known works by this painter. Payne acknowledged the production of many vases of poor quality in the Early Corinthian period but his frequent resort to qualitative pronouncements when appraising specific vases, together with the overriding importance attached to the solid incised rosette have had the unfortunate consequence of a marked tendency to date the vases of mediocre quality and unorthodox filling ornaments to the Middle Corinthian period whereas in many cases they belong to Early Corinthian. This is the fate which has affected a number of early Dodwell vases.

The qualitative relationship between the Early and the Middle Corinthian styles as outlined by Payne does hold good when applied in a general way to the trends observable over the entire periods. But no single vase can be isolated from the many factors which bind it to a stylistic continuum and dated on the basis of its quality alone. This happens all too frequently in the case of Archaic Corinthian pottery. The tendency to do so has been fostered by other circumstances. As Payne observed, large numbers of mediocre and bad Early Corinthian vases were produced; many have been excavated from closely dated contexts.[109] But these have sometimes been passed over in publications of sites either totally or only a few examples have been chosen to represent whole groups. This is understandable since the material has little intrinsic value but the result of this practice has been a distorted view of the relationship between the number of vases of high and low quality produced in the period. Whatever were the pressures which drove on the mass production of vases of

indifferent quality, they were well at work already in the Early Corinthian period and the Dodwell Painter was one of their victims. The very high quality of the Richmond and Milan olpai, however, leaves no doubt as to what the painter was capable of when he wished.

The appearance of the Richmond olpe (**23,** pls. 19, 20) makes possible the firm attribution of the Milan olpe (**24,** pl. 21a) to the Dodwell Painter and these two vases strengthen the stylistic arguments for an early dating for the painter. By all criteria advanced by Payne in his differentiation of the Early Corinthian style from that of the Middle Corinthian, these fine vases are exemplary representatives of the earlier period. The motifs employed are many and varied. On the Richmond vase alone we have cocks, snake, winged god, lions, siren, goat, wild boar, panthers sitting and standing, male and female. The portrayal of both male and female panthers is a heritage from the Transitional period, apparently originating in the workshop in which the Painter of Vatican 73 was active.[110] It is a rare motif and one indication of several that the workshop in which the Dodwell painter worked was the continuation of that of the Painter of Vatican 73. The conservative careful articulation of the solid incised rosettes on these vases shows no tendency towards the disinterested treatment and even degeneration which filling ornaments are apt to suffer in the later period; and there are no late shapes among them (Table 1, Fig. 1:23, 24). They consist instead of large and small cross-incised rosettes, rosettes with large double centers, dots, and two forms which are hallmarks of the Dodwell Painter in his middle period. They are precisely placed out in the field in accordance with the best taste for balance and harmony existent in the Early Corinthian period. The filling ornaments on the Milan olpe (**24,** pl. 21a) are more normal for Early Corinthian in that there is a greater proportion of cross-incised shapes to other shapes and they are distributed more densely in the field. These differences could mean that the Milan olpe is the earlier or that the Dodwell Painter deliberately strove for a more dramatic balance between the light and dark areas on the Richmond vase and for a grander effect in general. We find close parallels, either in effect or in forms, to the filling ornaments on these olpai on the oinochoe from Camirus in the British Museum,[111] on the alabastron in Philadelphia from Vulci,[112] and on early vases by the Royal Library Painter,[113] all dated by Payne to the Early Corinthian period.

In further support of the argument it can be added that the firm braced stance and the full proportions of the lions and panthers on the olpai create a monumental effect which, although rare in Early Corinthian, is virtually absent in the following period. The sense of monumentality experienced on certain later pieces from the Chimaera Group depend upon the relationship rather of the animals to their frame than of their bodily parts to one another. The elegant calligraphic verve of the lines agrees well with another feature specifically mentioned by Payne as an early trait.[114] It is clear from all stylistic and iconographic comparisons that these vases can only have been produced during the Early Corinthian period.

It is tempting to place the olpai fairly early in Early Corinthian, before the group of vases with the rambling filling ornaments discussed above. However the internal coherency of the Dodwell Painter's style does not permit a date earlier than near the end of the period. For if the olpai are to be moved forward in time, they must be placed earlier than the Brussels pyxis A 251 (**11,** pl. 9) since the development of the particular type of irregular filling ornaments observable on the Bologna amphora (**16,** pl. 14) and the Braunschweig kotyle (**17**, pl. 15a) is first apparent on that vase. The interest in forms with deeply scalloped contours appears first on this pyxis, is seen in a more developed form on the Copenhagen oinochoe (**12,** pl. 10) and at its culmination on the St. Louis pyxis (**14,** pl. 12). On the latter vase the energetically errant forms attest the Dodwell Painter's growing interest in the expressive possibilities of the filling ornaments. The apogee of this interest is reached on the Bologna amphora and it subsides thereafter to the production of the more restrained and angular forms observable on the Braunschweig kotyle (**17**), the London narrow-foot oinochoe (**18,** pl. 15b), the London broad-bottom oinochoe (**20,** pl. 16b), and the Bari narrow-foot oinochoe (**21,** pl. 17). Small irregularly shaped forms appear on later vases but they are well-integrated with the accompanying forms from the painter's late repertory and do not attract special attention to their presence.

To place the Richmond and Milan olpai earlier than the Brussels pyxis A 251 is not possible for other reasons. This pyxis has equally binding ties of a more youthful nature to the vases preceding it with respect to filling ornaments, animal proportions and features, and early vase shapes. The olpai in their turn have close stylistic connections to the London olpe (**25,** pl. 21b) and the Riehen oinochoe (**27,** pl. 22a) and they to later vases. These aspects have been discussed above in greater detail in the paragraphs justifying the chronological ordering of the vases. Another factor which should be considered here is the necessity for an adequate lapse of time between the youthful style of the Munich pyxis (**3**, pl. 4) to the full and powerful maturity which the Richmond and Milan olpai so eloquently demonstrate. The point made here is that these olpai belong stylistically to the Early Corinthian period. The shapes and placement of the filling ornaments, the proportions and poses of the animals demonstrate this

and nothing contradicts it. The vases, furthermore, are clearly mature works of the Dodwell Painter and thus presuppose a developmental period of some length before them. We are compelled, therefore, on stylistic grounds to place the beginning of the Dodwell Painter's career at about the middle of the Early Corinthian period.

The occurrence of olpai, conical oinochoai, a concave pyxis, and more important than these, the particular form of the broad-bottom oinochoe MK 1856 (**9,** pl. 7a) in Ancient Corinth invalidates Payne's second objection to placing vases by the Dodwell Painter in the Early Corinthian period - the objection based on the absence of certain early vase shapes and the presence of late ones. It is a striking coincidence that precisely the shape which Payne missed from the Dodwell Painter's repertory, the concave pyxis (**29,** pl. 23), is among the new vases. This vase is painted in a style near but somewhat later than that of the Richmond olpe (**23,** pls. 19, 20) to judge from the further development of the filling ornaments and the row of cross-incised dots following the backs of ruminants, the latter a Middle Corinthian stylistic trait.

The olpe is a form more frequent in the Early Corinthian period and there are three nearly contemporary Dodwell examples, as their style indicates. In addition there are possibly five conical oinochoai (**42-44, 62, 63,** pls. 35, 49) by the painter, another shape traditionally considered to be early. These shapes, however, do occur although less frequently in the Middle Corinthian period. Yet the coincidence of the demonstrably early style of the olpai, a vase shape far more frequent in the earlier period, can only add weight to the argument that these vases were produced in that period. The concave pyxis also occurs in the Middle Corinthian period and since the style of the Dodwell example is later than that on the olpai and has stylistic features of the later period, it is most probably from the early years of the Middle Corinthian period.

Stronger grounds for the placing of a vase by the Dodwell Painter in the Early Corinthian period on the basis of shape is provided by the broad-bottom oinochoe MK 1856 (**9**, pl. 7a) in Ancient Corinth. As early as the Protocorinthian period the broad-bottom oinochoe was made in two variations at Corinth - one with short wide neck and another with long narrow neck. The profile of both versions was changed at some point in the Early Corinthian period. The earlier profile has a considerably larger diameter with respect to its height with consequent lower center of gravity. The later shape was adopted at different times by different workshops. There are several long neck versions with the later profile by the Dodwell Painter but there is only one with the earlier, MK 1856 in Ancient Corinth. All other broad-bottom oinochoai with long narrow necks by the painter have the later profile.

If a painter abandons an earlier version of a vase shape when it begins to go out of fashion and instead uses the new shape, it seems reasonable to suppose that he would not use the earlier version again once it had become old-fashioned. When the supposition is supported by the presence of the painter's early style on the earlier version, it must be considered reinforced by this evidence. It seems even more likely in the case of a trend-setter which the continuing readiness of the Dodwell Painter to adopt new vase shapes indicates that he was. It has been suggested that he was probably the first to use the convex pyxis with upright handles and the globular oinochoe and that he was among the first to use the stem pyxis (p. 33). The oinochoe MK 1856 (**9**) in Ancient Corinth, therefore, provides further support for dating a vase by the Dodwell Painter in the Early Corinthian period.

[106]Payne 1931, p. 63.
[107]*Ibid.*, pp. 43-52.
[108]*Ibid.*, pp. 61-66.
[109]Weinberg 1948, pp. 215-229 and Amyx and Lawrence 1975, pp. 61 ff.
[110]A Transitional olpe from this workshop now in Melbourne shows male and female lions; see Trendall 1978, pl. 1:a, b. A female lion and a female panther occur on a broad-bottom oinochoe by the Painter of Vatican 73 now in the Röhsska Museum of Applied Arts, Göteborg, Holmberg 1983. A narrow-foot oinochoe from the same workshop has a female lion and other motifs also found on Dodwell vases, see *The Jan Mitchell Gift to the Israel Museum* 1974, pp. 26-29.
[111]Payne 1931, *NC* 725, pl. 18:3, by Benson's Maler des Dünnbeinigen Rehs (1953, p. 37).
[112]Payne 1931, *NC* 457, pl. 20:1, 2 by the Scale Painter.
[113]Amyx 1959, pl. 31:2
[114]Payne 1931, p. 48.

Statistical Study

With several questions in mind, a study was made of the mathematical relationships between different bodily parts of animals by the Dodwell Painter, by his closest follower the Painter of Athens 931, and by a contemporary but not otherwise closely related artist, the Medallion Painter.[115] The Medallion Painter was chosen for practical reasons; a sufficient proportion of his vases were accessible for measurement during the course of study. Theoretically, any contemporary but not closely related painter would serve the same purpose.

Comparisons were made to determine if there is a mathematical correspondance to the stylistic changes noted in the different periods of the Dodwell Painter's career, if the mathematics can help towards an understanding of the character of these stylistic changes, if there is a correlation between the mathematical findings and the stylistic similarities of the Dodwell Painter and the Painter of Athens 931, and if any conclusions can be drawn from a mathematical comparison of the Dodwell Painter and a contemporary but not closely related painter, the Medallion Painter in the present case.

The statistical study is limited in application since it is in the nature of a case-study and is not based upon random sampling, an impossibility with the material under investigation. Nevertheless, the results of such a case-study can provide useful information; but in order for its limited application to be valid, it must be shown that the surviving Dodwell vases are representative of those produced and that the Dodwell vases measured are representative of those surviving.[116]

The majority of the Dodwell vases which have survived were grave deposits and the objection could be made that such vases constitute a separate class and are different from vases made by the painter for votive offerings at sanctuaries or for everyday use. If this were true, the vases surviving would not constitute a representative sample of those produced. There is, however, no evidence that Dodwell vases buried with the dead are in any way different from Dodwell vases made for other purposes. Vases or fragments retrieved from wells,[117] votive deposits,[118] and cemeteries[119] are all of the same type. No distinctions in decoration or in vase shapes can be associated with different intentions for the use of the pottery.[120] There is a difference in quality which may have been accompanied by a difference in price but this is not likely to have affected the representative nature of the surviving vases since all qualities were placed with the dead and have been found in rubbage and votive deposits.

The Dodwell vases measured were selected because they were to be found in museums in England, Greece, and Sweden, for practical reasons. Since these do not differ in any essential way from the other known Dodwell vases, it can be conceded that the Dodwell vases measured are representative of the Dodwell vases which have survived and that it is valid to proceed with the statistical analysis based upon a case-study of the surviving vases.

A number of anatomical relationships were calculated and the ratios of the following were found to have significant statistical properties: body length with respect to body height for quadrupeds (Fig. 11:A/B), body length with respect to midriff at its narrowest point for some but not all quadrupeds (Fig. 11:A/D), body height with respect to leg lengths (Fig. 11:B/E, B/F).[121] The relationship of body height to face length was found to have no significance.

The ratios of some of these relationships were found to converge more or less closely on the normal distribution, some very closely (for example, Figs. 19, 39). It is an important circumstance that some of the ratios are not normally distributed and that others do not converge closely on the normal distribution since it gives significance to those cases where the ratios do converge closely on normality. If all of the relationships had been found to form equally good normal distributions, the conclusion could not be avoided that it lies in the nature of the drawing of animals that the ratios of their various parts will be normally distributed and a statistical study would be meaningless. But this is not the case for any of the three painters studied.

The findings have been plotted on probability paper which converts the normal distribution curve to a straight line. The distributions in this study which are not normal cannot be compared statistically but they can tell us something about the visual phenomena.

The groups of ratios of body length to body height (Fig. 12), of body length to midriff (Fig. 16), and of body height to back leg length (Fig. 24) for all Dodwell panthers form normal distributions. The first two groups, body length to body height and body length to midriff, converge closely on the normal distribution; this is indicated by the close proximity of the points to the line in the region bounded by $\pm$ one standard deviation (σ). One and two σ are given by the broken lines on the graphs. The degree of verticality of the normal distribution is also a function of the standard deviation. The greater the de-

Fig. 11. Measurements made for the statistical study: A = body length, B = body height, D = midriff, E = front leg length, F = back leg length.

gree of verticality the smaller the standard deviation. Were the normal distribution line perfectly vertical, the standard deviation would be zero.

The third group of ratios, body height to back leg length, is skewed by the last ratio of 4.58 (Fig. 24). This ratio is calculated from a panther on the Bristol lid (**2,** pl. 3) and reflects the anomalous proportions which characterize animals by the Dodwell Painter in lid and shoulder friezes (p.24).[122] If this ratio were ignored, then the other ratios would also converge closely on the normal distribution. In many instances the points lying beyond ± one standard deviation are from animals in lid and shoulder friezes. The ratios of body height to front leg length of Dodwell panthers do not form a normal distribution (Fig. 20). The results indicate that the individuals measured do not belong to the same population but rather to two different populations, statistically speaking.

When the four groups of ratios mentioned above are each separated into subgroups for the early, middle, and late periods of the Dodwell Painter's career and plotted, interesting changes occur. In every case the subgroups of ratios form normal distributions (Figs. 13, 17, 21, 25). In the majority of cases the distributions are better than those plotted for the painter's entire career. There is a change in the degree of verticality of some of the new lines when compared with the lines for the painter's entire career. A smaller standard deviation occurs when the ratios of body length to body height (compare Figs. 12 and 13) and body height to back leg length (compare Figs. 24 and 25) are plotted separately for each period. The exclusion of panthers from shoulder and lid friezes in the calculations by periods no doubt accounts in some measure for the better results; but since these results are not uniform, it cannot account solely for them.

Another interesting feature of the normal distributions formed when the ratios are plotted separately for each period is the way the early and late lines lie close to each other in the case of three of the relationships studied, body length to body height and body height to leg lengths (Figs. 13, 21, 25), while the lines for the corresponding middle periods lie apart. We observe here the same pendulum-like swing which was noted earlier with respect to the complexity of the filling ornaments and the animal proportions in the painter's early and late periods (pp.16, 24). The ratios of body height to midriff, however, show a progressive development to larger and larger proportions from the early to the middle to the late periods (Fig. 17).

If the above findings are placed in relationship to the visual phenomena on Dodwell vases, they allow us to form some idea of the painter's situation when drawing a panther. The close normal distributions for three of the four relationships calculated over his entire career, those of body length to body height (Fig. 12), body length to midriff (Fig. 16), and body height to back leg length (Fig. 24), indicate that the Dodwell Painter had a good mental picture of this particular animal. The breakdowns by periods, moreover, tell us that the painter's idea varied with respect to the relationships measured - the important relationships of the animal - in quite precise ways during his career.

With respect to the relationships of body length to body height (Fig. 13) and body height to leg lengths (Figs. 21, 25), the Dodwell Painter began with a specific idea of the proper proportions for the panther. The fact that the normal distributions formed by the ratios of these relationships in the early period have smaller standard deviations than those formed by the ratios from the painter's entire career are indication of this. The smaller standard deviation means that the painter had a very definite idea of these relationships and that he succeeded in projecting them upon his drawing. The small standard deviation, in fact, suggests that he had a prototype on some material before him.

The normal distributions for the same relationships - body length to body height and body height to leg lengths - for the middle period show that the painter altered his ideal considerably. He increased the proportions of his panthers to such an extent that the new ratios give significantly different results when plotted. In the language of statistics, when Student's *t*-test is applied assuming a 2% probability of error, we find that there is a significant difference between the normal distributions of the middle period and those of the late and early periods with respect to the relationships of body length to body height (Fig. 13) and of body height to front leg length (Fig. 21).[123] In the case of body height to back leg length (Fig. 25) a significant difference exists between the late and the middle periods but not between the early and the middle periods. In none of these relationships is there a significant difference between the early and the late periods. The ratios for these two periods could just as well have been plotted as one line. Later, in the case of the goat (Figs. 36-39), these ratios are combined and plotted as one line.

The differences observable between the different periods are not of an order that they prevent the ratios calculated over the painter's entire career from also forming a normal distribution. In other words, all panthers drawn by the Dodwell Painter form a homogeneous population with respect to the relationships of body length to body height and body height to back leg length and the panthers from his early and late periods belong to one subgroup within this population while the panthers from his middle period belong to another subgroup within the same population.

The situation with respect to the relationship of body height to front leg length is quite different. Here the ratios from the painter's entire career do not form a normal distribution (Fig. 20) but indicate instead that two populations exist. When the same values are plotted by periods (Fig. 21), they form normal distributions having similar relationships between them as exist for the other relationships studied, those of body length to body height (Fig. 13) and body height to back leg length (Fig. 25). That is, the early and late lines lie near each other while the middle line lies apart. However, the ratios from the middle period do not converge as closely on a normal distribution; the standard deviation is also greater.

In visual terms the Dodwell Painter changed his proportions radically with respect to this particular relationship in his middle period. The front legs of his panthers are considerably shorter with respect to the animal's other bodily parts on some of the vases in the middle period. The result is the increased proportions of the panther's chest and head; this is the likely explanation of the greater sense of power exhibited by many of the panthers of the middle period (**23**, pl. 20a). The visual counterpart to the progressive increase in ratios of body length to midriff (Fig. 17) appears as the dip in the panther's back. The dip becomes more patent as time passes (pls. 43d, 47c).

We are now in a position to answer with respect to Dodwell panthers the first two questions posed at the beginning of this section. In answer to the question as to whether there is a mathematical correspondance to the stylistic changes noted in the different periods of the Dodwell Painter's career, it is now clear that the stylistic changes exhibited by the panther occur in accordance with definite preconceived ideas which are reflected in the mathematical behaviour of the ratios calculated from them. In answer to the second question as to whether or not the mathematics can help towards an understanding of the character of the stylistic changes, we can say that they allow us to describe with precision what changes occur, with respect to which proportions they occur, and when they occur. They help focus attention on the developmental changes which are characteristic for a particular painter and vivify those changes. They allow us to describe precisely the mutual relationships of the panther's bodily parts at different periods in the painter's career. The winnings with the statistical study are those of greater precision in an area otherwise typified by vague and intuitive statements.

When the same relationships studied above for Dodwell panthers are examined with respect to panthers by the Painter of Athens 931[124] and the Medallion Painter,[125] they give quite specific information about each painter's individual style and about the nature of the differences between the three contemporaries. We are dealing with considerably fewer animals for the Painter of Athens 931 and the Medallion Painter and therefore the results must be interpreted cautiously in those cases where they are ambiguous. Since the number of animals are so few, they cannot be grouped by periods and compared in this respect.

Two facts emerge from the comparisons. First, according to Student's *t*-test there is no significant difference between the normal distributions of the Painter of Athens 931 and those of the Dodwell Painter (compare Figs. 12 and 14, 16 and 18). Considered statistically, the panthers drawn by these two painters belong to the same population with respect to the relationships measured. One of the distributions of the Painter of Athens 931 is not normal - the one for body height to front leg length (Fig. 22); the distribution for body height to back leg length is a borderline case (Fig. 26). Secondly, the distributions for the Medallion Painter's panthers (Figs. 15, 19, 23, 27) are all normal and they have smaller standard deviations than those of both the Dodwell Painter and the Painter of Athens 931. The distribution line for body height to back leg length (Fig. 27) is only slightly more vertical. There exists a significant difference between his panthers and those drawn by his two contemporaries with respect to the relationship of body length to midriff (Figs. 16, 18, 19).

The mathematical findings with regard to the Painter of Athens 931 confirm two of the visual realities of which we are aware when we compare his vases with those of the Dodwell Painter. In the first place, the close stylistic similarity of their panthers is paralleled by the closely related distribution lines for body length to body height and body length to midriff. In statistical terms, the animals are taken from the same population with respect to these proportions. Secondly, the greater stylistic weakness of the Painter of Athens 931 is reflected in the large standard deviations of two of his distributions, those for body length to body height and body height to front leg length (Figs. 14, 22). The large standard deviation in these two cases seems to indicate that the painter had a very weak idea of what the proportions of these particular bodily parts should be. His drawing is often quite competent; so that the problem does not seem to be his ability to realize his ideas in his material. Another possibility could be indifference on his part to consistent proportions.

In the case of the Medallion Painter the results indicate that he possessed a surer stylistic sense with regard to panthers than either of his two contemporaries. He seems to have had a well-defined idea of the proportions he wished to achieve and great success in realizing his ideals on his vases. He was especially successful with respect to the relationship between the panther's body length and mid-

riff. It is the normal distribution calculated from this relationship which is significantly different from the corresponding distributions of the other two painters. In contrast, this is the closest relationship between the Dodwell Painter and the Painter of Athens 931. The Medallion Painter's ratios are smaller and so we expect to experience the difference visually in thicker midriffs and a less pronounced dip in the backs of his panthers, as indeed we do.[126]

We can now answer in part the last two questions posed at the beginning of this section - is there a correlation between the mathematical findings and the stylistic similarities of the Dodwell Painter and the Painter of Athens 931 and can any conclusions be drawn from a mathematical comparison of these two painters and the Medallion Painter.

As has been seen, the panthers by the Dodwell Painter and the Painter of Athens 931, which are stylistically very close,[127] show no significant difference between their proportions in the two cases where the distributions can be tested by Student's *t*-test (Figs. 12, 14, 16, 18). The means and standard deviations of the other two distributions indicate that the proportions in these cases are equally close (Figs. 20, 22, 24, 26). Of special interest is the close relationship of the distribution lines of these two painters for body length to midriff (Figs. 16,18). It is this relationship which is significantly different when Dodwell panthers are compared with Medallion panthers (Figs. 16, 19). In this case also, the statistical difference confirms the observable stylistic difference.

For both the Painter of Athens 931 and the Medallion Painter we find in the standard deviations of the normal distributions calculated from their panthers mathematical correspondences to the stylistic weakness of the former and strength of the latter. Again it can be said that the statistical study of animal proportions has resulted in greater precision in the formulations of descriptions of the stylistic qualities of individual painters and of comparisons between them. It also focuses attention on the significant distinctive features of a given painter's style.

Lions and sirens were the only other animals available for measurement in sufficient numbers for a meaningful comparison between the three painters. There were not enough of these animals by the Dodwell Painter to study them by periods. The relationships between the distributions of lions for the three painters are in several respects parallel to those for panthers. All of the Dodwell lion distributions are normal except for the one calculated from the ratios for body height to front leg length (Figs. 28-31). This was the case also for Dodwell panthers (Figs. 12, 16, 20, 24). For panthers the anomaly was due to a radical change in this particular relationship during the painter's middle period when he increased the size of the chest and head at the expense of the front legs in order to achieve a greater sense of power. We cannot verify this mathematically for the lions but we can see that the same alteration has been made in the proportions of the front portion of their bodies (pl. 19a).

As in the case of panthers by the Medallion Painter the distributions for his lions are all normal and three of them have smaller standard deviations than the corresponding distributions for the Dodwell Painter (Figs. 28, 29, 30). The body height to back leg length ratios have a slightly larger standard deviation (Fig. 31). And here also the greatest difference between his proportions and those of the Dodwell Painter lie in those of body length to midriff where the Medallion Painter's values are again much smaller (Fig. 29). With regard to lions there exists in addition a significant difference between these two painters with respect to body height to front leg length (Fig. 30).

The distribution line for body length to body height is not normal for the Painter of Athens 931 (Fig. 28) and the results for body height to front leg length are ambiguous (Fig. 30). In the two remaining cases, which can be compared using Student's *t*-test, there is no significant differences between the proportions of the lions by him and those by the Dodwell Painter (Figs. 29, 31).

When panthers were considered, it was found that one of the distributions for the Painter of Athens 931 was not normal and another was ambiguous (p.54). Again in the case of lions, one is not normal and another ambiguous. This time a third relationship is involved, that of body length to body height. If these phenomena can be associated with the stylistic weakness of this painter, we now have further evidence of his wide fluctuations with respect to animal proportions.

In contrast, the standard deviations for the Medallion Painter's lions are in general smaller than those for his panthers. We have now evidence of great consistency on his part with respect to the proportions he achieved for his panthers and lions. We also have an indication that the lion may be the more typical animal for this painter and should be paid close attention in stylistic analysis.

With respect to sirens, the only measurements found to be normally distributed were those for body height to leg length (Fig. 11:B/E). The ratios for body length to body height (Fig. 11:A/B) form a normal distribution for neither the Dodwell Painter's entire career nor his early and late periods (Figs. 32, 33). Too few sirens were available from the middle period to be included. Only sirens by the Medallion Painter could be measured in sufficient quantity to be compared with those by the Dodwell Painter.

The distribution line for body height to leg lenght of Dodwell sirens is rather more vertical than the one for

Medallion sirens (Fig. 34). This is in contrast to the findings with respect to the panther and the lion and is surprising for the Medallion Painter who so closely approximated an ideal standard with respect to quadrupeds. The standard deviation for his sirens is in most cases twice that for his panthers and lions. We are thus warned not to rely upon the proportions of his sirens when studying his stylistic development or comparing him with another painter.

We can determine also in the case of sirens that there is a significant difference between the distribution for the Dodwell Painter and the one for the Medallion Painter. Sirens from the Dodwell Painter's early period do not differ significantly as a group from those of his late period (Fig. 35). This is the rule for Dodwell animals.

Nearly one-third of Dodwell goats could be measured for statistical study. All distributions for this animal converge closely on normality (Figs. 36-39) and it is the only animal for which this is true. The distribution for body height to front leg length is skewed by the value 3.24 (Fig. 38); if that value is ignored, then this distribution converges as closely as the others on normality. Except in the case of body length to body height (Fig. 36), the distributions for goats have smaller standard deviations than those for panthers and lions. This suggests that with respect to the body proportions measured the goat is the animal for which the Dodwel Painter had the clearest ideal and the animal whose evolution should be most carefully observed in a study of this painter.

This may seem at odds with the generally held opinion that the panther has the most readily recognized features of the Dodwell Painter's style. The distinctive traits possessed by the panther, however, owe less to its proportions than to the nature of its incisions and to the characteristics of its smaller body parts such as ears, face, and paws.

When the proportions of the goat are considered by periods, there is a significant difference between the distributions for his early and late periods[128] and those for his middle period with respect to body length to body height and body height to leg lengths (Figs. 40, 42, 43). The distribution for body height to front leg length for the middle period is skewed by the same value 3.24 (Fig. 42.). In all three cases, the means for the early and late periods are smaller than those for the middle period. The difference is due to the shorter legs of the goats in the painter's middle period (pl. 16b). The length of the legs is not involved in the one relationship which does not differ significantly for the middle period, that of body length to midriff (Fig. 41).

The available Dodwell swans, deer and rams were also measured but there were too few to study by periods. They were so few in number that conclusions from their study must be considered to be very tenuous.

The distributions for body length to body height and body height to leg length for swans were both normal (Figs. 44, 45). The standard deviation is large in both cases and may indicate uncertainty on the Dodwell Painter's part with respect to this animal.

The distributions for body length to body height and for body height to back leg length for both deer and rams converge closely on normality if the anomalous value of 0.87 for the ram is disregarded (Figs. 46, 47). In addition, the distribution for body height to front leg length for rams also converges closely on normality.

Having studied statistically the major proportions of the animals most frequently drawn by the Dodwell Painter and having compared the results with those which could be obtained for the Painter of Athens 931 and the Medallion Painter, it is found that a positive reply can be given in answer to each of the four questions posed at the beginning of this section (p.51).

There are mathematical correspondances to the stylistic changes noted in the different periods of the Dodwell Painter's career. In particular, the similarity of the proportions of panthers, lions, and goats in his early and late periods as distinguished from the corresponding proportions in his middle period is paralleled by the positions of the corresponding distribution lines in the different periods. A significant statistical difference can in several cases be proved to exist between the proportions of the early and late periods and those of the middle period.

The mathematical findings can help towards an understanding of the character of stylistic changes. The results with respect to the relationship between the length of the body and the midriff of panthers and lions direct attention to the variations in the dip in their backs. The radical change in the relationship between the length of the front legs of panthers, deer, and lions with respect to their heights increases our appreciation of the means employed by the Dodwell Painter to achieve his aesthetic ends. The consistency in the proportions of the goat when compared with those of the panther and lion creates awareness of the possibilities this animal affords in the study of the Dodwell Painter's development and directs attention to similar characteristics in the works of other painters. The mathematical findings also help us appreciate one aspect of the nature of stylistic weakness and strength in the consistency with which a painter approaches the proportions which are ideal for him.

There is a correlation between the mathematical findings and the stylistic similarities of the Dodwell Painter and his closest associate the Painter of Athens 931. In all applications of Student's *t*-test there was no significant

difference between the animal proportions of these two painters.

Definite conclusions can be drawn from the mathematical comparison of the Dodwell Painter and the Medallion Painter. Stylistically these painters are not closely related and this fact is reflected in a number of the normal distributions formed by ratios of their animal proprotions where the application of Student's *t*-test showed a significant difference in the ideals approximated by these two painters. Also the stylistic difference between these two painters could be precisely related to specific animal proportions.

In addition to the answers to these questions, other valuable information could be gleaned from the results of the statistical study. The character of the distributions directed attention to those proportions which were most distinctive for a particular painter and to those which could be most helpful in comparisons with other painters. The changes occurring in a given painter's career - here the Dodwell Painter - could be pinpointed precisely.

These results encourage more extensive application of statistical methods to the study of Greek vase painting in order to discover the full limits and consequences of their use.

[115]The procedures for the study are to be found in such statistical handbooks as Fisher 1958.

[116]Doran and Hodson 1975, p. 96.

[117]The kotyle fragment in the Agora Museum (**26**, pl. 21c).

[118]The fragments from Perachora and the Argive Heraeum (**6, 8, 37, 46)**.

[119]For example, the Milan olpe (**24,** pl. 21a).

[120]The vast quantities of Corinthian pottery excavated from the graves in Italy and from the sanctuaries of Perachora, Delos, and the Argive Heraeum, and the more limited amount recovered from houses in the destruction level at Smyrna (Anderson 1958-1959, pls. 25-27) show that the decoration of Corinthian pottery was not determined by the uses to which it was put.

[121]When the two front or back legs are of unequal length, the mean value has been used for calculation.

[122]When the ratios are plotted by periods, only those computed from animals in main friezes are used. The unequal upper and lower borderlines of shoulder and lid friezes create distortions in animal proportions. A truer idea of the Dodwell Painter's intentions is obtained by comparing animals drawn on surfaces which impose similar formal restrictions. The ratios from minor friezes could not be excluded when comparisons were to be made between the Dodwell Painter and the other painters since too few from the latter would have been available to give significant results.

[123] Significant difference in the context of this section means that Student's *t*-test has been applied assuming a 2% probability of error.

[124]The animals measured for the Painter of Athens 931 were taken from the following vases: British Museum 1867.5-8.891 and 1873.8-20.386; Ancient Corinth C-53-178, C-62-416; Athens, National Archaeological Museum 317 and 931; Stockholm, Collection "MPB" 85.

[125]Animals from the following vases by the Medallion Painter were measured: British Museum 1861.4-25.45 and 1861.4-25.48; Ancient Corinth KP 247; Athens, National Archaeological Museum 641 and 642.

[126]Amyx 1961, pls. 2:d, 3:a, b.

[127]Amyx 1971, p. 27.

[28]The early and late periods are combined here since there is no significant difference in their distributions.

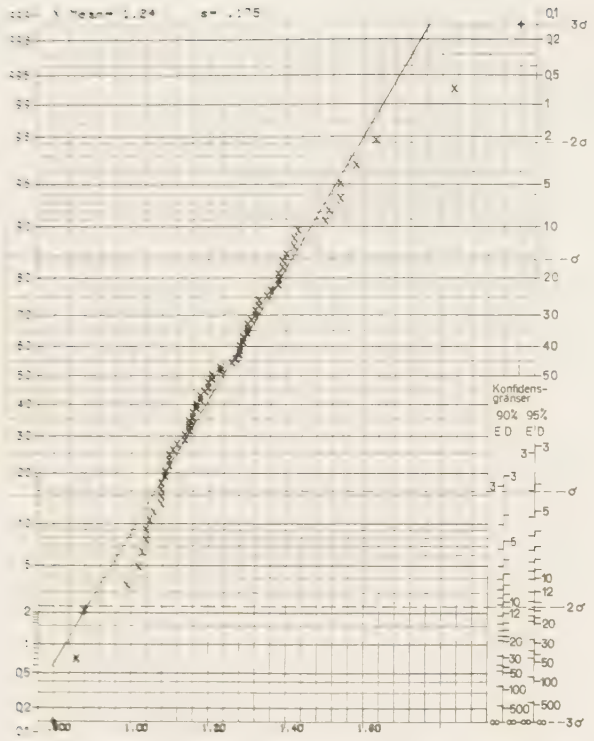


Fig. 12. Dodwell panthers, body length to body height (A/B) n=71.

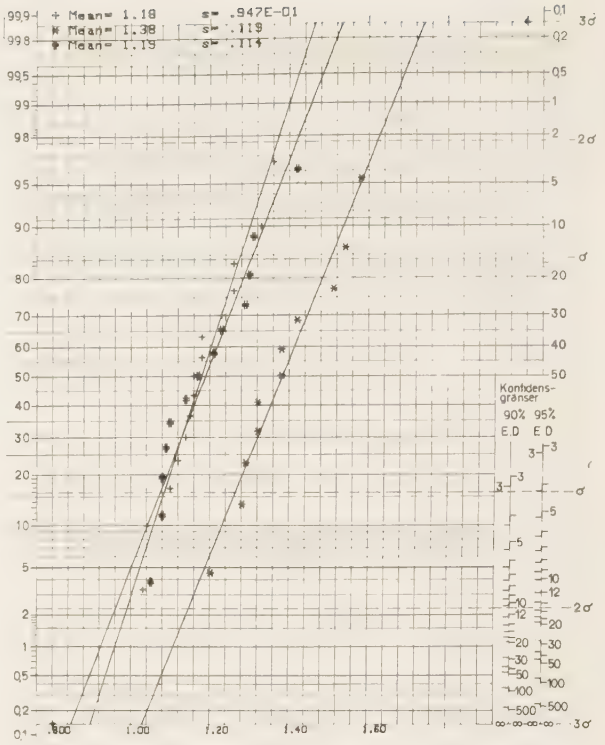


Fig. 13. Dodwell panthers, body length to body height (A/B). + early n= 15, * middle n= 11, # late n=13.

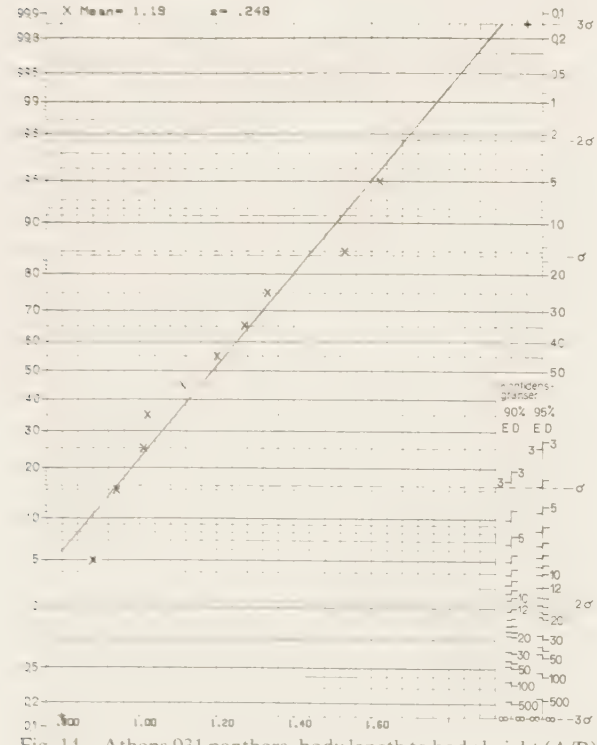


Fig. 14. Athens 931 panthers, body length to body height (A/B) n=10.

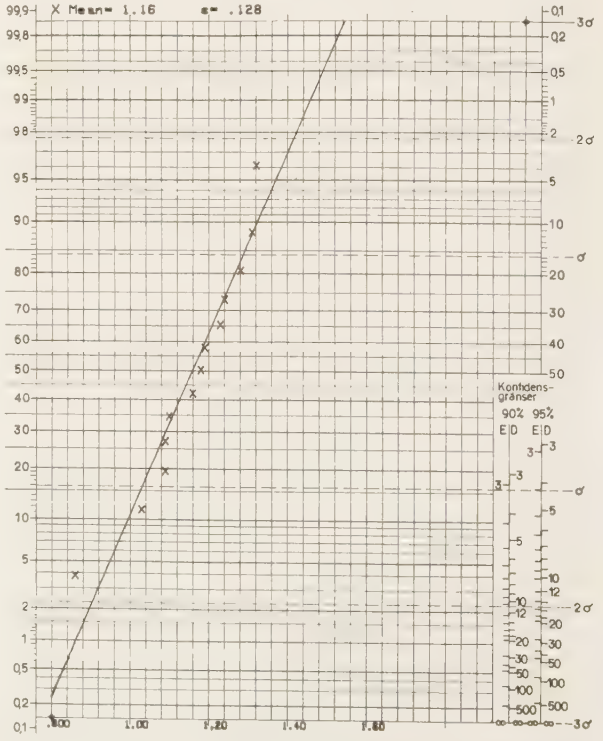


Fig. 15. Medallion panthers, body length to body height (A/B) n=13.

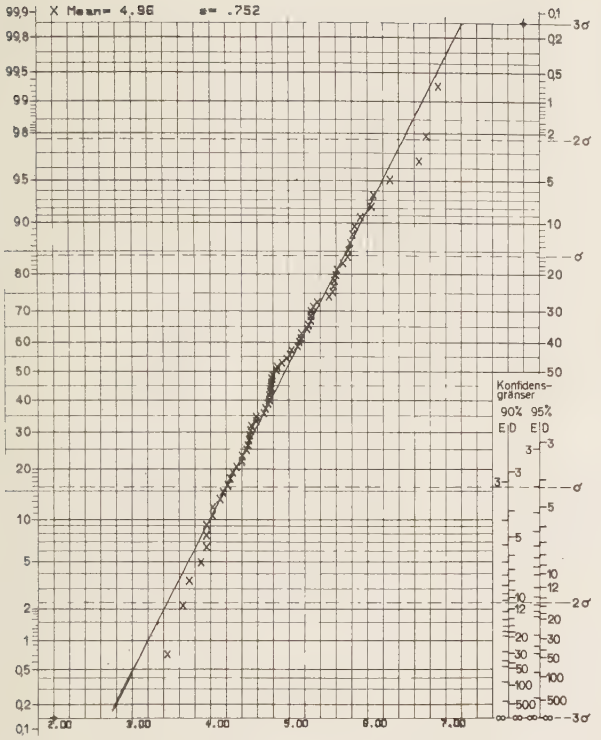


Fig. 16. Dodwell panthers, body length to midriff (A/D) n=71.

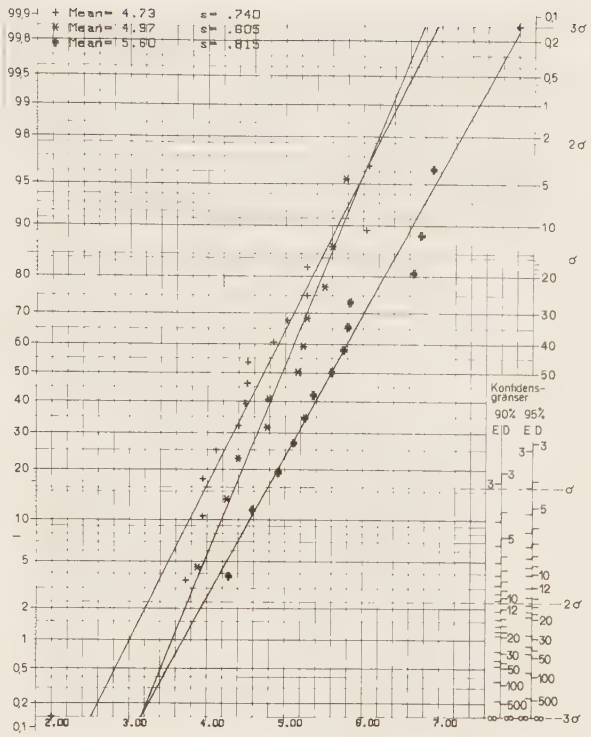


Fig. 17. Dodwell panthers, body length to midriff (A/D). + early n= 14, ∗middle n=11, # late n=13.

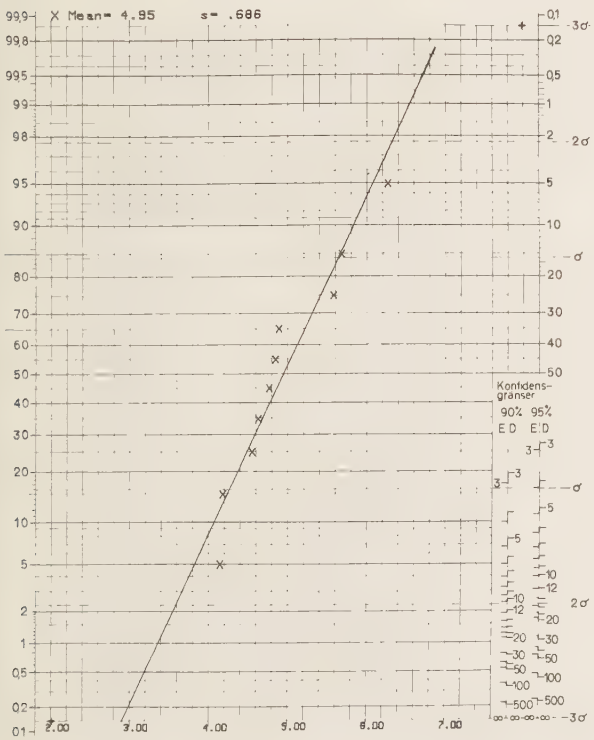


Fig. 18. Athens 931 panthers, body length to midriff (A/D) n=10.

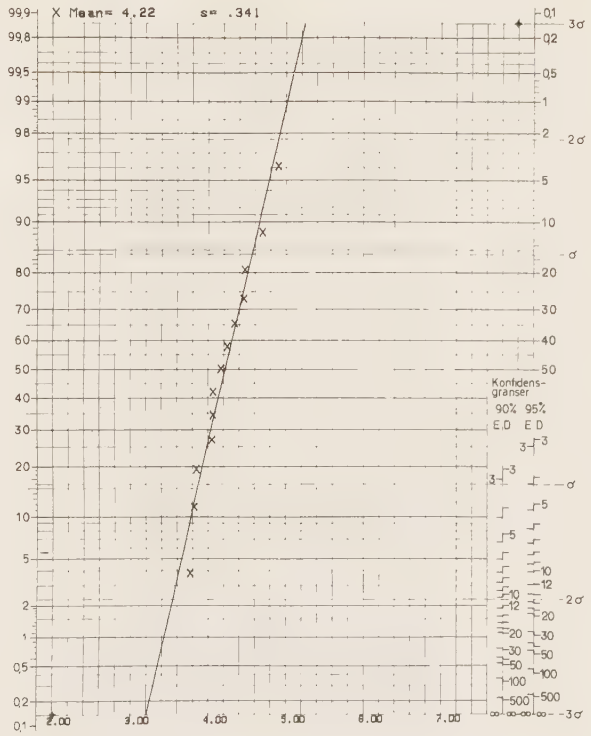


Fig. 19. Medallion panthers, body length to midriff (A/D) n=13.

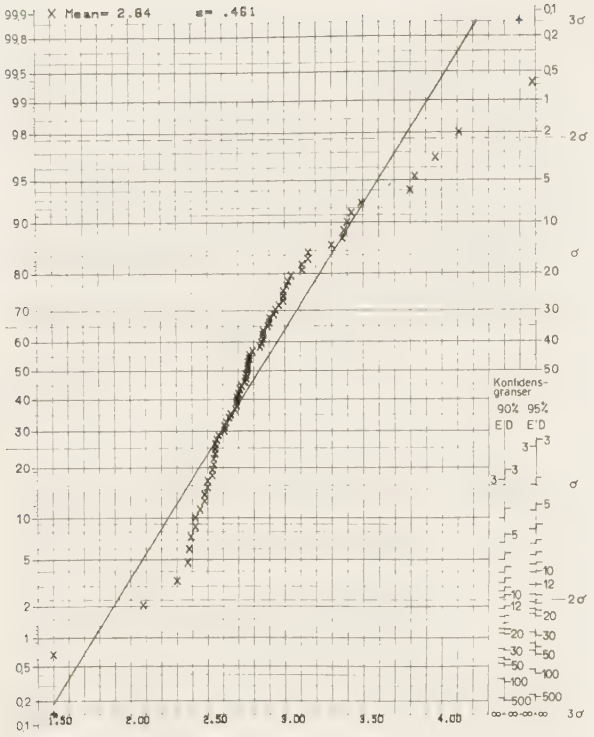


Fig. 20. Dodwell panthers, body height to front leg length (B/E) n=75.

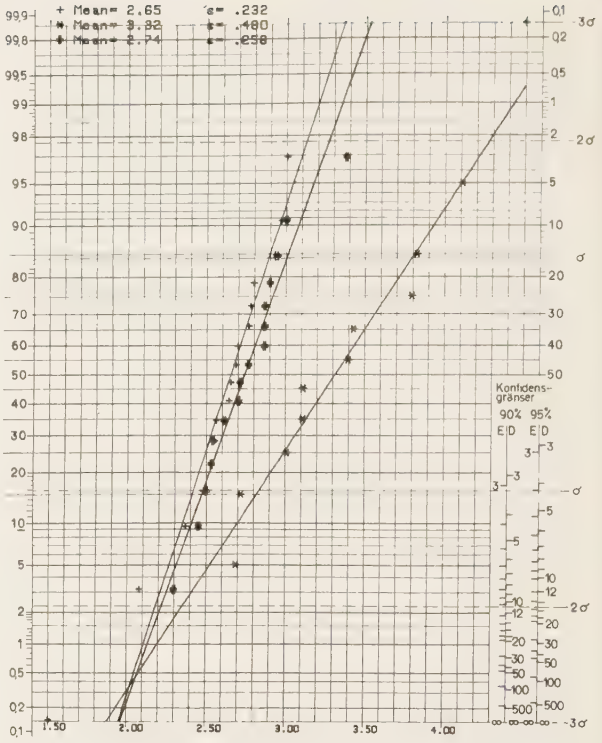


Fig. 21. Dodwell panthers, body height to front leg length (B/E). + early n=16, *middle n=10, late n=16.

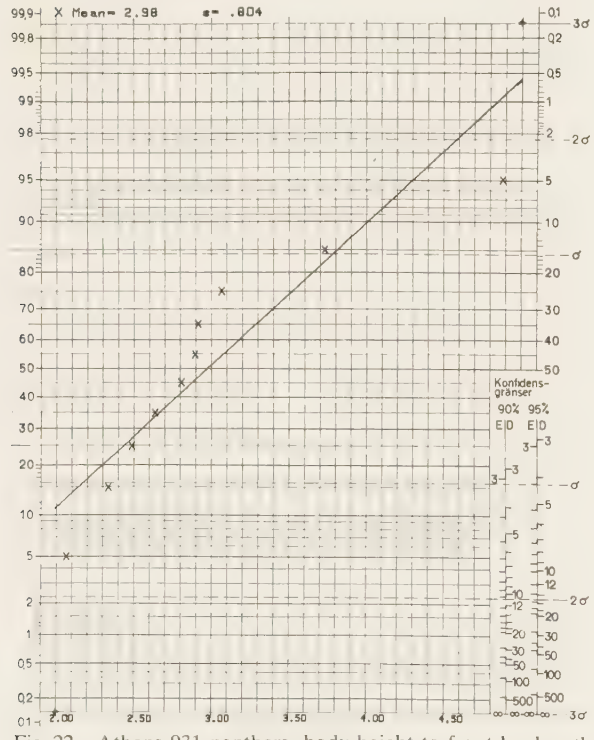


Fig. 22. Athens 931 panthers, body height to front leg length (B/E) n=10.

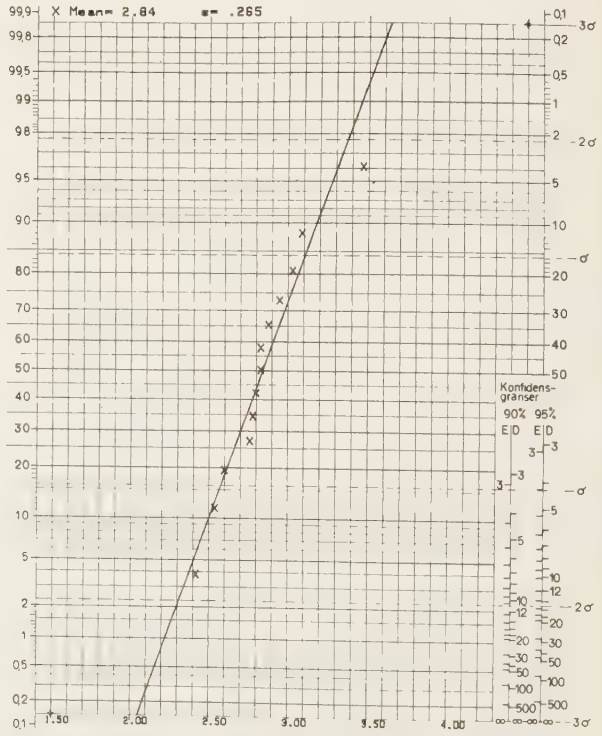


Fig. 23. Medallion panthers, body height to front leg length (B/E) n=13.

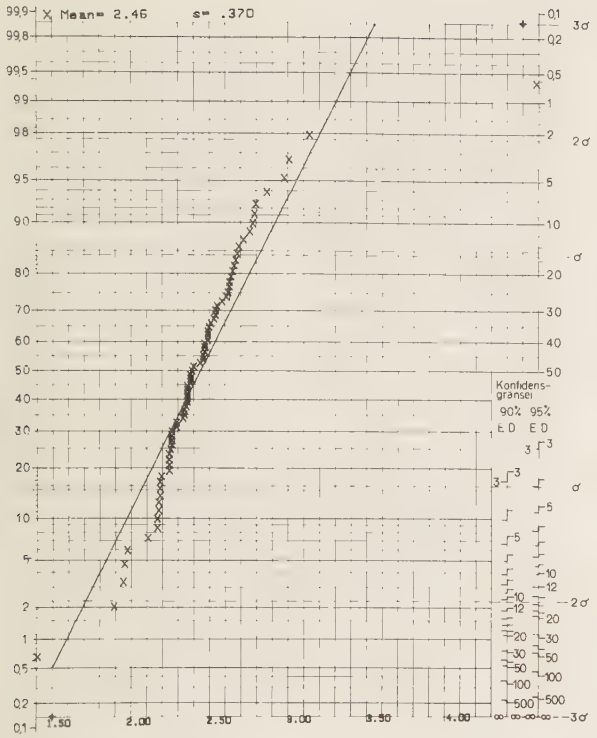


Fig.24. Dodwell panthers, body height to back leg length (B/F) n=75.

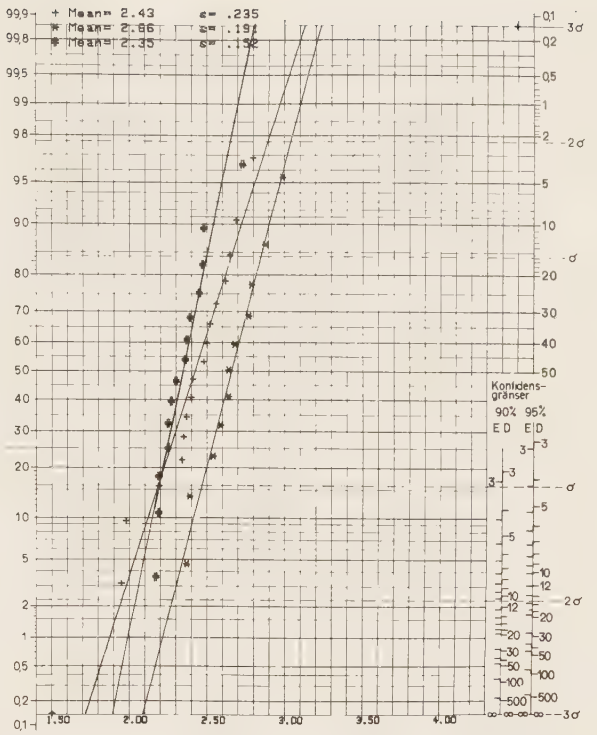


Fig. 25. Dodwell panthers, body height to back leg length (B/F). + early n=16, * middle n=11, # late n=14.

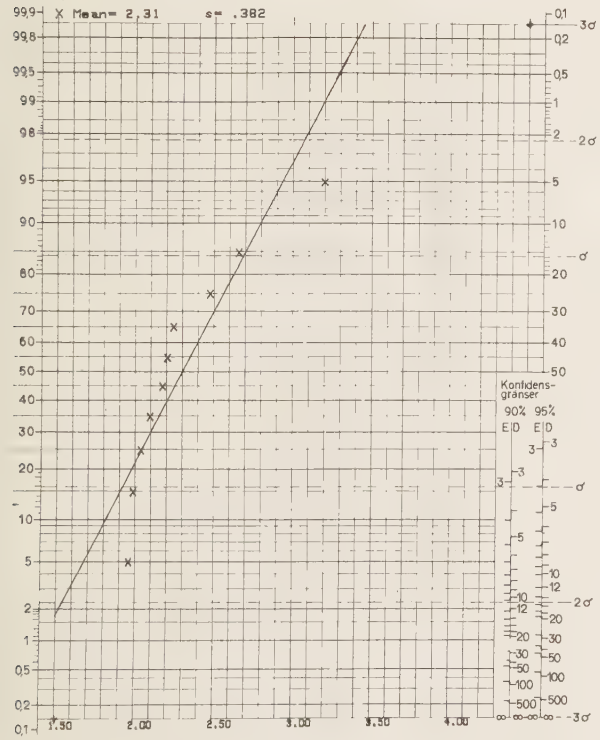


Fig. 26. Athens 931 panthers, body height to back leg length (B/F) n=10.

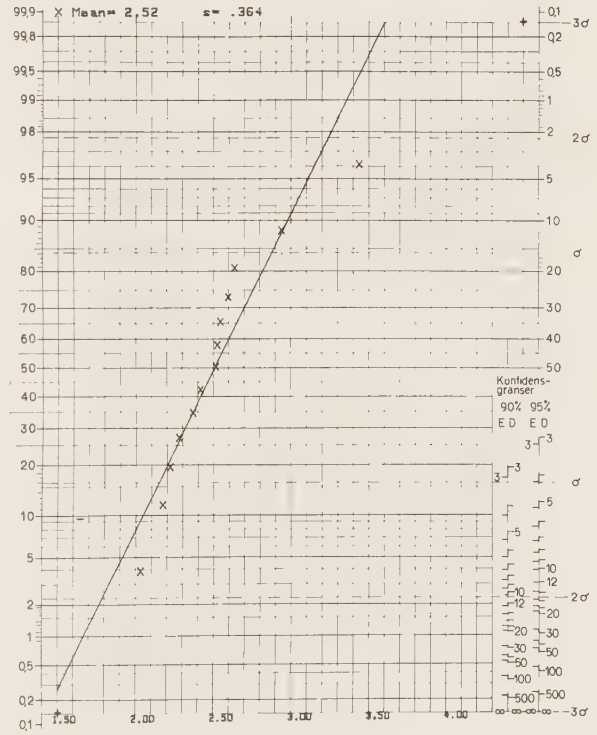


Fig. 27. Medallion panthers, body height to back leg length (B/F) n=13.

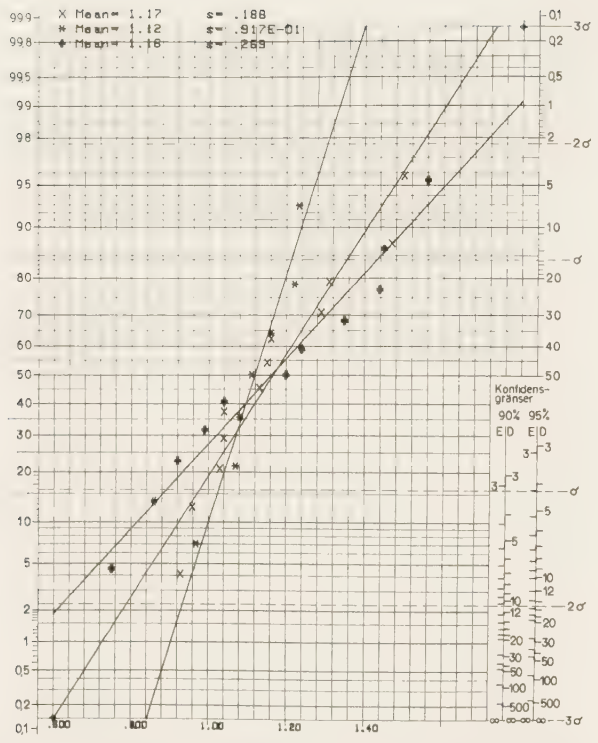


Fig. 28. Lions, body length to body height (A/B). X Dodwell n=12, ∗Medallion n=7, # Athens 931 n=11

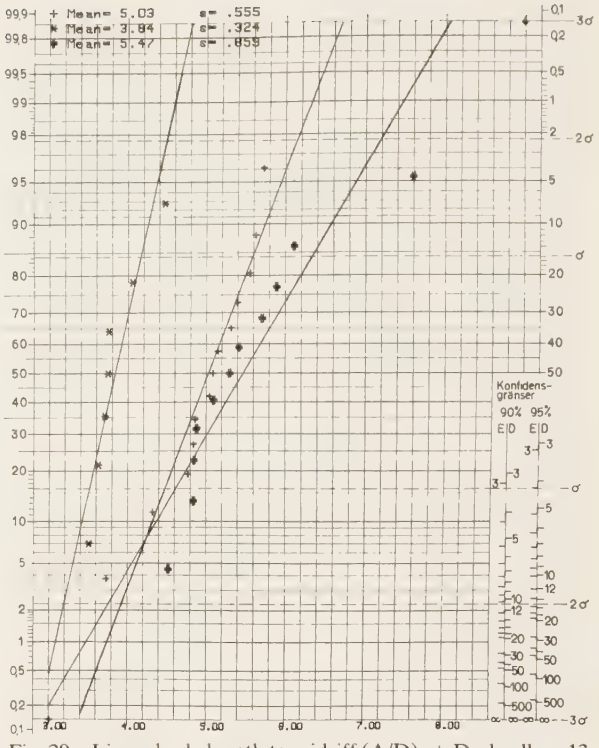


Fig. 29. Lions, body length to midriff (A/D). + Dodwell n=13, ∗Medallion n=7, # Athens 931 n=11.

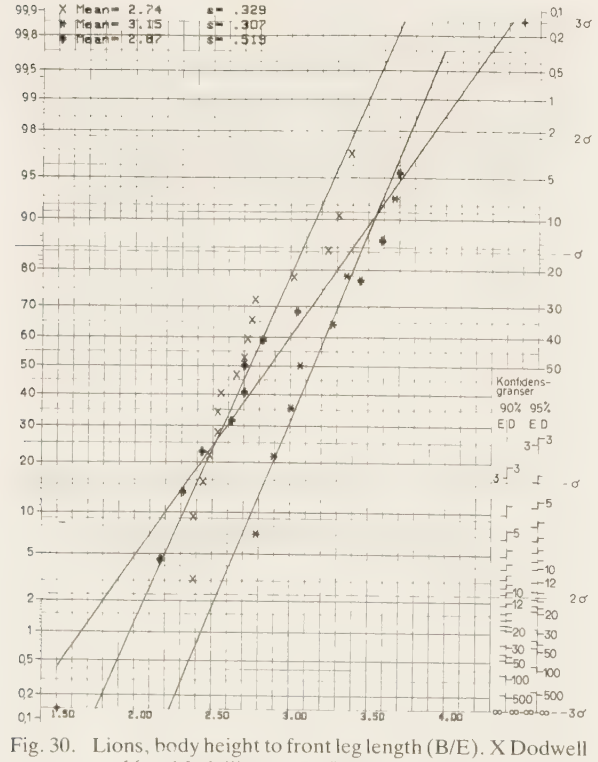


Fig. 30. Lions, body height to front leg length (B/E). X Dodwell n=16, ∗Medallion n=7, # Athens 931 n=11.

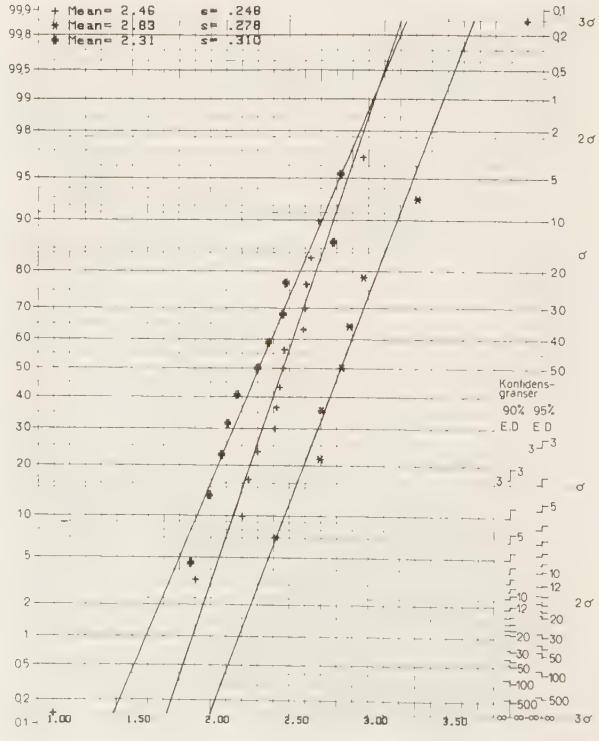


Fig. 31. Lions, body height to back leg length (B/F). + Dodwell n=15, ∗Medallion n=7, # Athens 931 n=11.

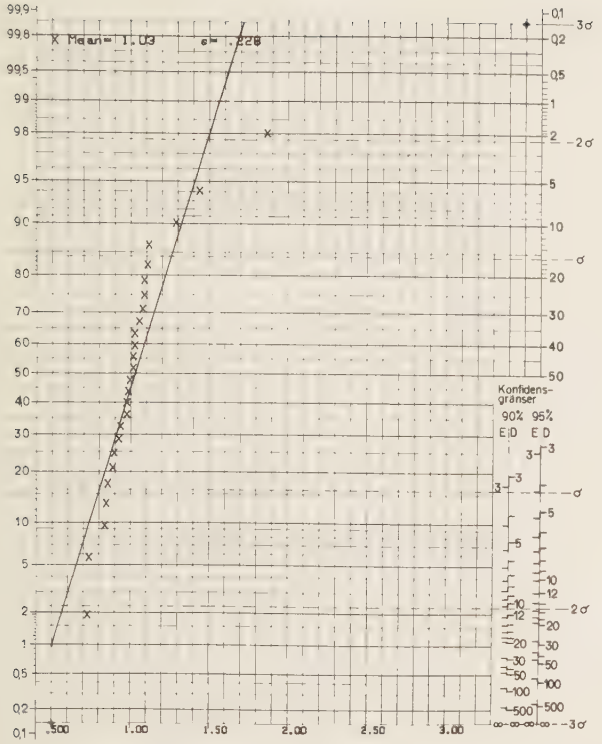


Fig. 32. Dodwell sirens, body length to body height (A/B) n=26.

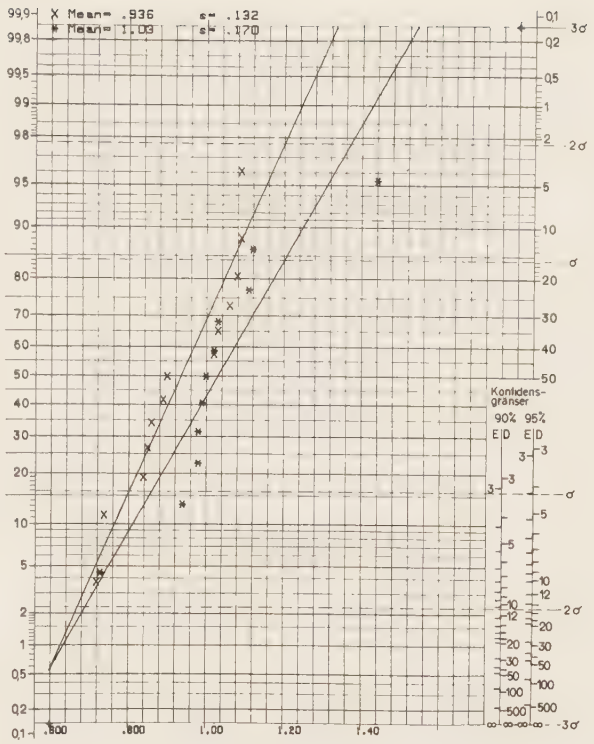


Fig. 33. Dodwell sirens, body length to body height (A/B). X early n=13, * late n=11.

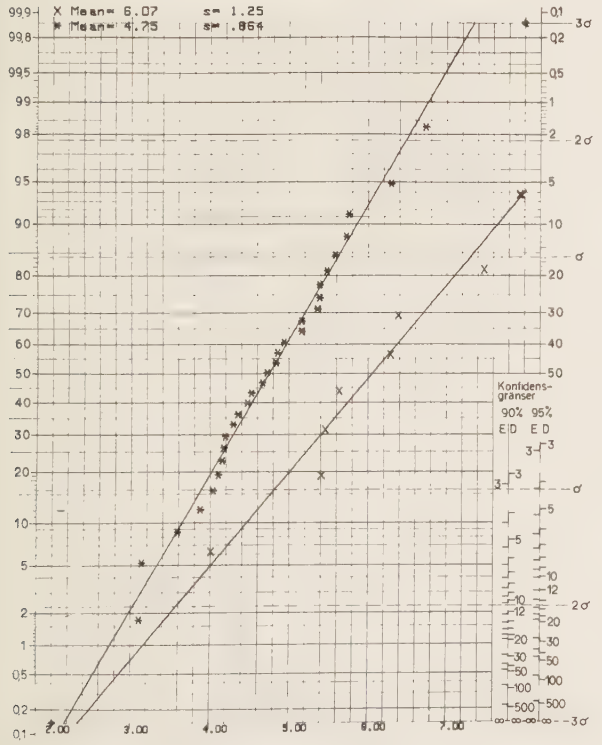


Fig. 34. Sirens, body height to leg length (B/E). * Dodwell n=29, X Medallion n=8.

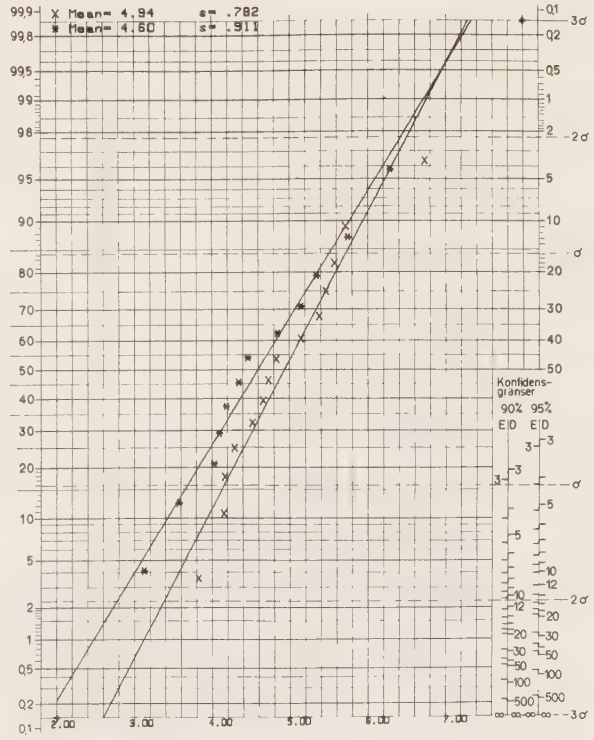


Fig. 35. Dodwell sirens, body height to leg length (B/E). X early n=14, * late n=12.

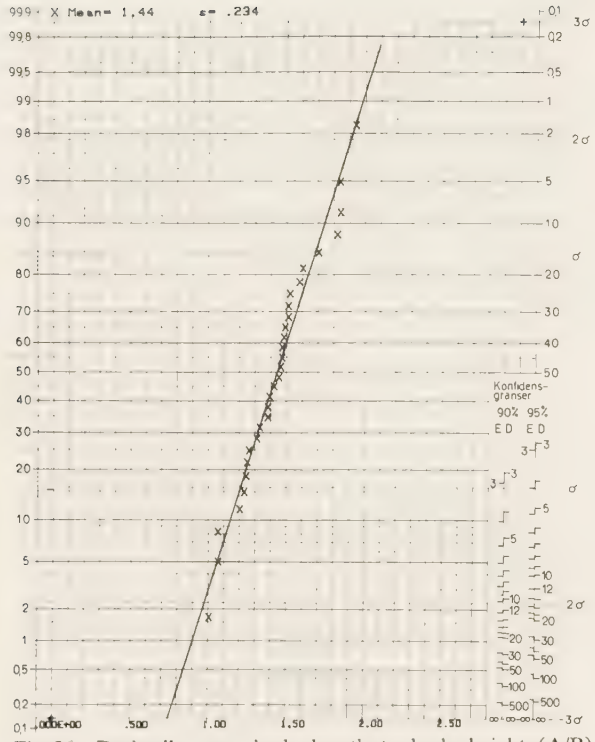


Fig. 36. Dodwell goats, body length to body height (A/B) n=30.

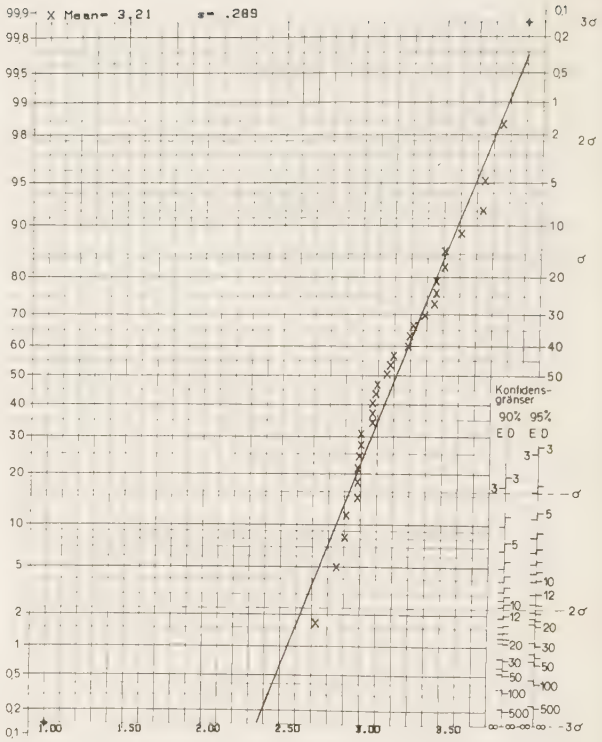


Fig. 37. Dodwell goats, body length to midriff (A/D) n=31.

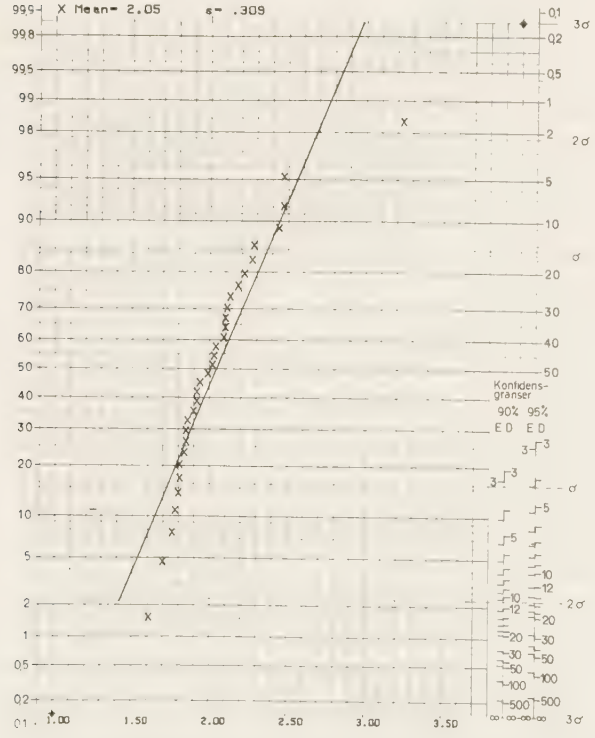


Fig. 38. Dodwell goats, body height to front leg length (B/E) n=32.

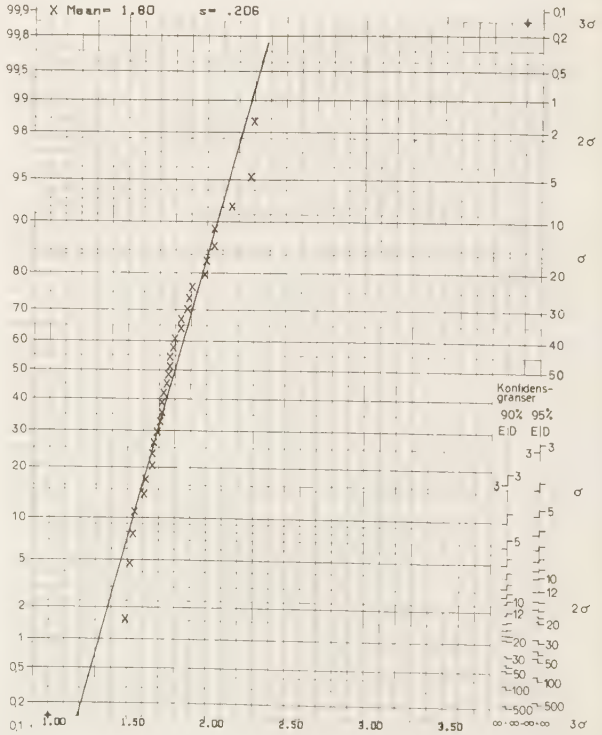


Fig. 39. Dodwell goats, body height to back leg length (B/F) n=32.

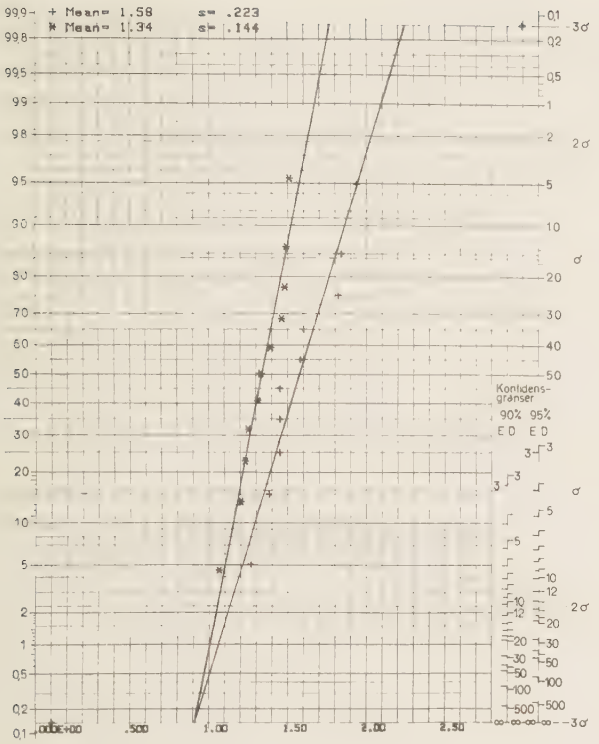


Fig. 40. Dodwell goats, body length to body height (A/B). * early and late n=11, + middle n=10.

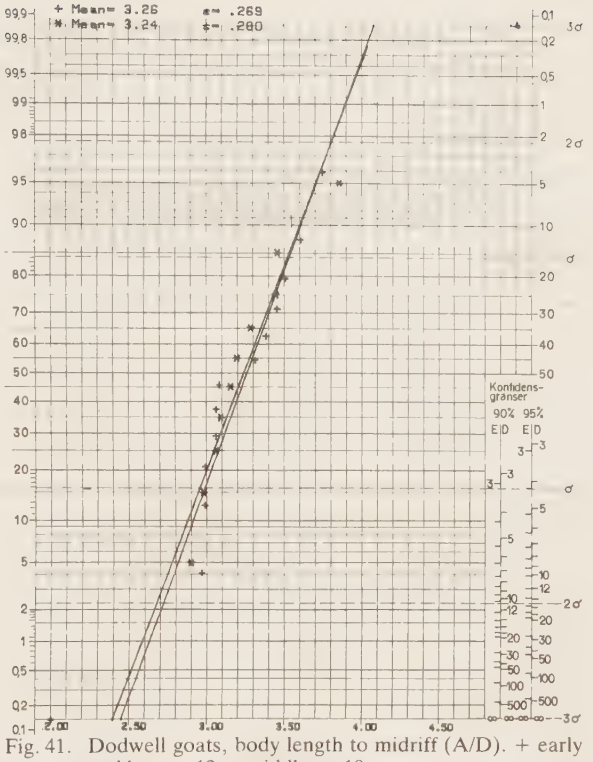


Fig. 41. Dodwell goats, body length to midriff (A/D). + early and late n=12, * middle n=10.

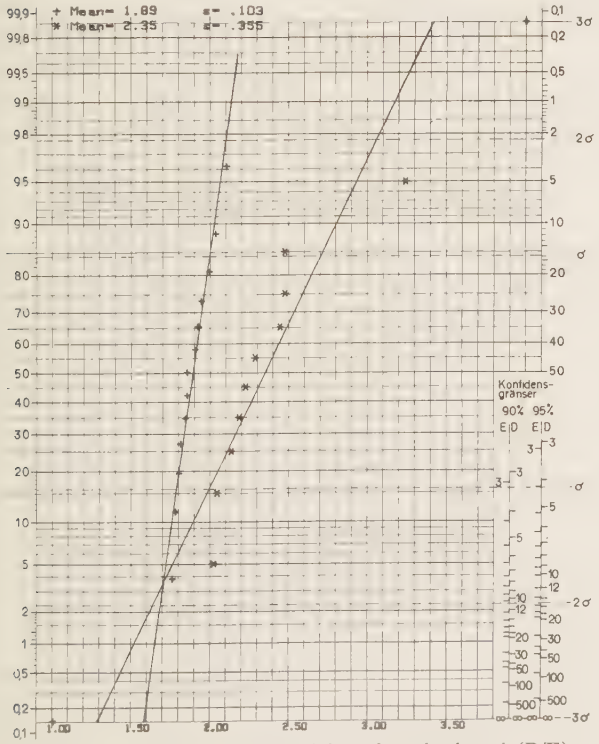


Fig. 42. Dodwell goats, body height to front leg length (B/E). + early and late n=13, * middle n=10.

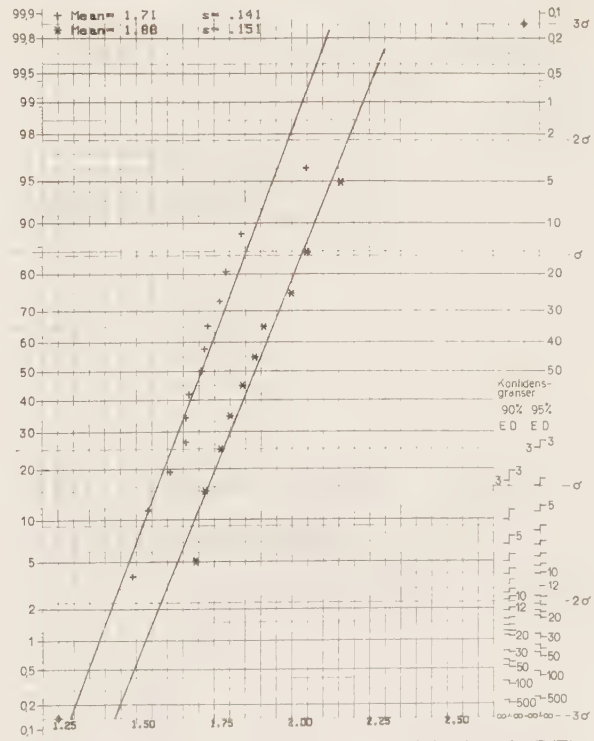


Fig. 43. Dodwell goats, body height to back leg length (B/F). + early and late n=13, * middle n=10.

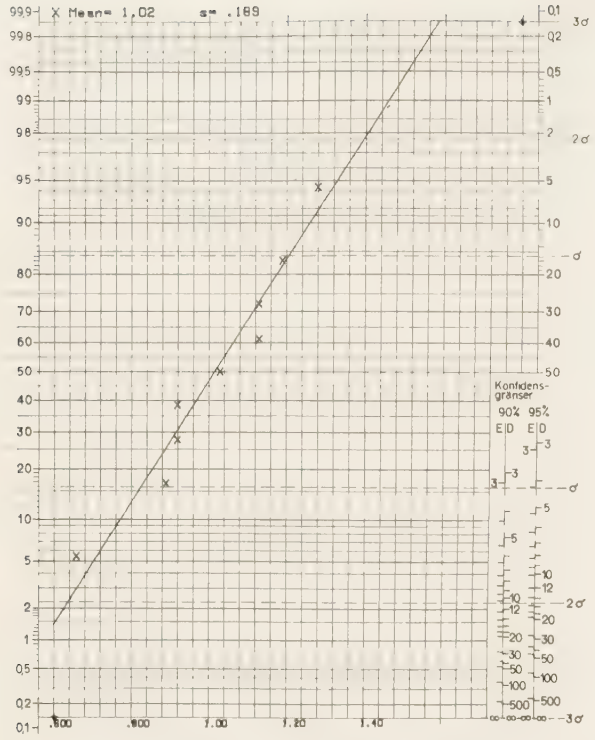


Fig. 44. Dodwell swans, body length to body height (A/B) n=9.

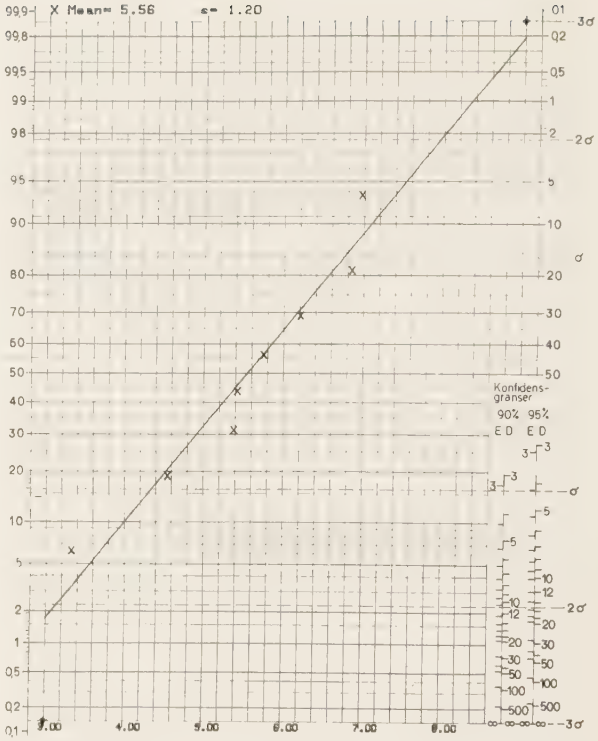


Fig. 45. Dodwell swans, body height to leg length (B/E) n=8.

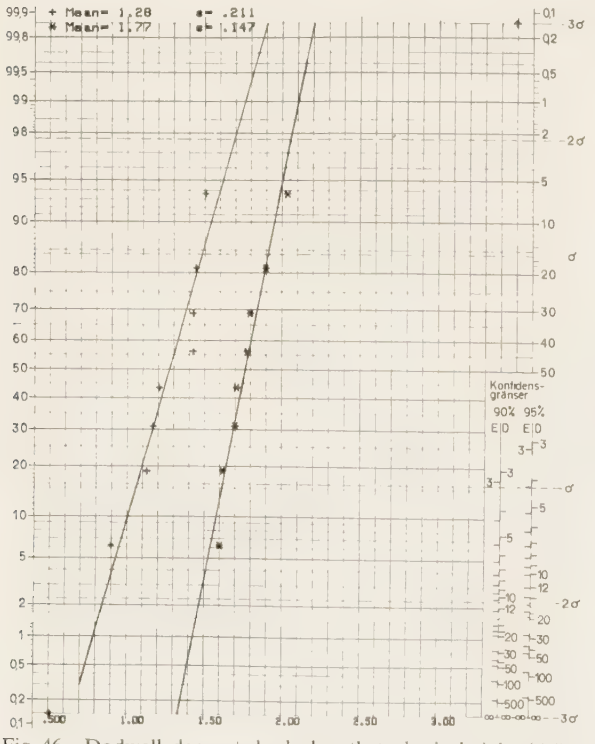


Fig. 46. Dodwell deer, + body length to body height (A/B) n=8, * body height to back leg length (B/F) n=8.

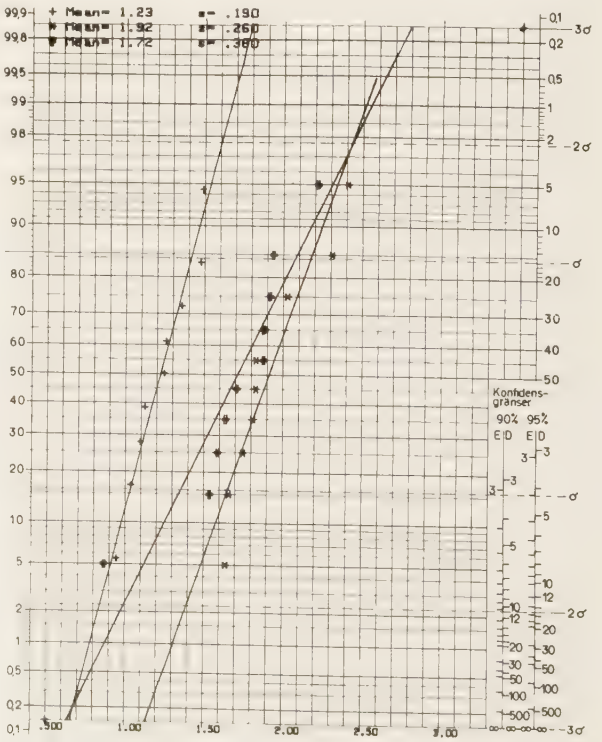


Fig. 47. Dodwell rams, + body length to body height (A/B) n=9, * body height to front leg length (B/E) n=10, #body height to back leg length (B/F) n=10.

Technical Aspects

Incisions

A number of vases by the Dodwell Painter were incised when their surfaces were in the condition ideally suited to receive the graver and are so well-preserved that the incisions retain an exact imprint of the way in which the instrument was used.[129] Under ideal conditions the graver leaves clear marks indicating where it was first set down in the clay and where lifted at the ends of a stroke. At its beginning, an incision is rounded and has the same breadth and depth as the greater part of its length. Where the incision is terminated, it is gradually narrower and shallower and ends in a point due to the gradually diminishing pressure as the craftsman lifts his tool. The incisions have sharp smooth edges their entire length (pls. 1, 10, 50).

When the clay was drier at the time of incising, the lines have ragged edges and their beginning and terminating points cannot be determined with certainty. This is the case with the fragment excavated in the Agora (**26**, pl. 21c). Also, in the case of worn and encrusted surfaces, the manner of incision is not easily distinguishable: the Stockholm (**58**, pl. 46) and London (**20,** pl. 16b) broad-bottom oinochoai are largely in this condition, the Stockholm vase being worn and the London vase being encrusted.

A minute study with the aid of a magnifying glass of the incisions made by the Dodwell Painter thus affords an opportunity to observe the artist's habits for drawing animals and filling ornaments. The following observations are the results of first-hand study of fifteen Dodwell vases. Similar observations can be made from the study of large scale photographs of good quality. No comprehensive comparative study has been made between the drawing habits of the Dodwell Painter and any of his contemporaries. Some differences are noted between his work and that of his closest associate, the Painter of Athens 931, but the observations presented here are intended merely as a first step in the accumulation of such data for future testing and evaluation. Certain of the mannerisms common to many painters in the entourage of the Dodwell Painter seem to be his invention.

Some of the ways in which lines were drawn are determined more by the naturalness of the motion required than by the personal habit of the artist. Vertical strokes, for example, are nearly always made from the upper end downwards. Horizontal lines, however, some short vertical lines and slanting lines such as those in the lions' manes and goats' beards are drawn in a number of different ways by the Dodwell Painter. Natural inclinations seem also to affect the drawing of some of these - the proclivity to economize with gesture and the disposition to vary rhythmic motions used in the drawing of more than one series of short parallel lines. An example of the former, the economizing with gesture, is the tendency to begin a new stroke as near as possible to a stroke just completed even if the new direction is contrary to the one usually taken. An example of the variation of rhythmic motions made in series is the stroking of the lines on a goat's horn in one direction, its eyebrows in the opposite, and its beard lines back again in the same direction used for the lines of the horn (pl. 38d). Such inclinations are probably instinctive to a proficient craftsman but the particular routes taken in their expression can reflect the temperament and idiosyncracies of the individual and can be peculiar to his work. Other habits of drawing seem determined solely by a painter's personal inclinations or habits.

The observations made below are selected for their relevance specifically to the Dodwell Painter. It is possible that none of them is unique for him but they add a dimension to the continuum in which we operate when making decisions as to the attribution of a particular vase. Together with other factors they help create the convincing totality of an attribution. The character of incisions, whether they have rounded or sharp curves, are drawn quickly or leisurely, is another factor in the continuum and plays an important role in distinguishing the filling ornaments by the Dodwell Painter from those of the Painter of Athens 931.

When drawing the two vertical lines representing the ridge of a panther's nose, the Dodwell Painter sometimes began with the right line near the right ear (the panther's left). After drawing downwards, towards the base of the nose, he took up the left line at the base of the nose, immediately to the left of the first line, and drew upwards and over to the left ear (examples on the Plymouth and Lund oinochoai). A similar economy of motion can be observed in the drawing of some of the floral arrangements flanked by animals in the center of friezes. In the case of the two lower leaf lines supporting the upper divisions of the palmette in the shoulder frieze of the Lund oinochoe, for example, the right line is drawn downwards and the left line upwards; the eight radiating lines between them are all drawn downwards (pl. 38c).

Animals confronting one another in heraldic compositions are a favorite motif of the Dodwell Painter and the painter takes greater care in their drawing and placement

in the frieze. When making the incisions for such symmetrical groups, the painter usually draws corresponding lines on opposing animals in a mirror image fashion. For example, the belly line is usually begun at the shoulder line and drawn towards the rear of the animal, curving in an unbroken sweep down towards the legs; so that the belly line of the animal on the left is drawn from right to left and that of the animal on the right is drawn from left to right (for example, the panthers on the Lund oinochoe). However, the painter deviates from this schema and his deviations indicate a preference for drawing horizontal lines from left to right. For example, the belly lines of the opposed goats in the shoulder frieze of the Brussels pyxis (**11**, pl. 9 a) are both drawn from left to right. The same procedure can be observed in the case of some of the panthers facing right where the belly line is begun at the hip and drawn towards the shoulder. It has not been observed that the belly line of animals facing left are ever drawn from right to left. This seems to indicate that the Dodwell Painter was right-handed, preferring to hold the vase in his left hand and rotating it clockwise while drawing the graver from left to right with his right hand. All nostril lines of panthers, for example, are drawn from left to right. Further indications of this right-handedness occur and are noted below.

The shoulder complex of lines in the case of confronting felines are also drawn in a mirror image fashion. The foremost line is drawn from the upper end downwards and the squared-off or rounded-off enclosing line is drawn from right to left or left to right depending upon the animal's left or right orientation respectively and continues as an unbroken line down to where the front leg joins the body. No exceptions to this procedure were observed and it is possibly due to the fact that these lines are primarily vertical.

The sensitivity to the effects of symmetry in the drawing of animals in heraldic opposition extends even to the drawing of short strokes such as the oblique lines in the ruffs of lions and the pairs of horizontal strokes at the back knees of felines (for example, the Argos panthers). The lines of ruffs are usually stroked away from the face so that lions with heads facing in the same direction as their bodies have ruff lines drawn in one direction (pl. 43b), whereas lions with heads turned backwards have ruff lines stroked in the opposite direction (pl. 37d). But in both cases the strokes are made away from the face. The knee lines are usually drawn from left to right on felines facing right and from right to left on those facing left; but in a few cases the principle of mirror image drawing is applied to the same feline so that the hindmost leg has lines drawn from left to right and the leg in front of it has lines drawn from right to left (for example, the panthers on the oinochoe MK 1856 in Ancient Corinth (**9**). Other variations in the drawing of the knee lines and the ruff lines seem to support the hypothesis that the Dodwell Painter was right-handed. In several cases these short strokes are all made from right to left. Examples for lion ruffs can be observed on the Athens pyxis[130] and the Lund oinochoe (**48**, pl. 38c). A feasible explanation is that the painter draws the main lines of both animals first and then draws the minor lines to which the ruff and knee lines belong. He would probably draw the ruff lines of the lion on the left as usual, away from the face while holding the vase in his left hand. A short turn of the vase clockwise brings his hand to the ruff of the right lion which he would continue to stroke in the same direction, from right to left. In drawing the knee lines, again beginning with a feline on the left he would stroke from left to right while rotating the vase clockwise. The quickest, most efficient activity for a right-handed artist would be to continue drawing the remaining three pairs of knee lines in the same direction and this is what we observe. The Painter of Athens 931 seems always to draw the knee lines from left to right.

The shoulder line for goats, rams, bulls, and deer in every case observed was formed of two arcs, each begun at the highest point of the line. One arc was drawn in a continuous curve towards the front of the animal's body and down into the foremost leg. The other arc, much shorter, was drawn towards the rear of the body (pls. 9, 31b, 50). In many instances the starting points of the arcs are so carefully placed one within the other that it is only with the aid of a magnifying glass that it can be determined that the two arcs begin at that point.

When drawing his large double-center rosettes, the Dodwell Painter seems to have begun at eight o'clock and made the petal strokes from the center outwards until he reached three o'clock. At about that point, he changed directions and stroked from the outer edge of the rosette towards the center. At nine o'clock he ended either with a single stroke or, if there were more space remaining, with an arrow-like line (pl. 50). The tips of his arrows are usually rounded in contrast to the pointed ones by the Painter of Athens 931.

[129]The technique of incising in the black-figure style is described by Noble 1965, pp. 65-66.

[130]Amyx 1971, pl. 2:2

Clay

The fired clay of Corinthian pottery varies in color from dead white to a brown not very unlike that of Lakonian fired clay. The tonal variations are many but two have been especially noted in the literature - the buff fabric with green overtones and the buff fabric with pink overtones. Since the late nineteenth century these two fabrics have been associated with different historical periods and have had distinct chronological significance for several authors. Vases decorated by the Dodwell Painter are relevant in this connection.

When Wilisch discussed the technique used in producing Corinthian vases, he concluded that the color of the clay was a more useful feature for distinguishing Protocorinthian and Archaic Corinthian products than the characteristics of the figures.[131] He associated yellow clay with the Protocorinthian period and reddish clay with the Archaic Corinthian period. But he remarked earlier that the yellow or whitish clay of Protocorinthian vases could vary in tone from greenish to reddish.[132] The vague and varying ways in which the Corinthian clay has been described complicate the attempt to trace the custom of attaching chronological significance to its different colors.

Payne admits to having had similar views on the coincidence of time periods and certain clay colors. However, he changed his opinion and in very decided language reversed his position in this matter.[133] Nevertheless, the association of different tonal variations with specific chronological periods continued.

Weinberg distinguished two kinds of clay and, as Wilisch had done earlier, assigned their occurence to different periods - the "fine whitish clay" to the earliest period of vase production in Corinth and the "fine light buff fabric, sometimes almost white" to the Protocorinthian and the Early Corinthian periods.[134] Weinberg seems to agree with Wilisch in assigning a light whitish clay to the Protocorinthian period but he does not mention any inclinations to pink or red in his discussion of the later periods. In his catalogue, however, individual vases from all periods are described as reddish and greenish.

R. M. Cook continued the tradition of associating different color tones of the Corinthian light clay with specific chronological periods. For him the pale clay from the second half of the eighth century down to the late seventh century often has a "pinkish tinge" and afterwards the "greenish tinge" becomes common.[135]

Palmer's only discussion of the color of the clay is restricted to the cream and apricot colors found in the unglazed ware from the middle of the fifth century. She made it clear that only a limited number of shapes in a new decorative mode were meant.[136]

Farnsworth made the strongest statements in support of the association of certain shades of the Corinthian fabric with specific time periods.[137] At the same time, she offered the explanation that the difference in the appearance of Corinthian clay could be due to the possibility that the raw material used by the potters was fetched from two different locations in Ancient Corinth, from Acrocorinth and from the plains near the city. According to Farnsworth at that time the clay from the plains, the clay of the Classical period, is always creamy with greenish overtones whereas the clay from Acrocorinth fires to a buff fabric with rosy overtones and was most likely used during the Protocorinthian, Early Corinthian, and Hellenistic periods. Farnsworth stated, moreover, that the clay from the plains cannot achieve the rosy color characteristic of the Acrocorinthian clay.

Farnsworth's opinions were based on a mineralogical study of two fragments of late Protocorinthian fine ware. The thin section prepared from one of these included a piece of shale which, according to Farnsworth, could only occur in Acrocorinthian clay. The fine ware from the Classical period, the white ware with greenish overtones, was excluded from the study as being unsuitable for mineralogical analysis and was studied later by neutron activation.

The later study by Farnsworth and others did not bear out the view that Corinthian fine ware was made from clay from different locations or that different clays were used at different periods.[138] Instead, the analysis of the clay from forty-one pieces of fine ware dating from early in the sixth century to late in the third century showed a remarkable similarity and disclosed that the clay was closest in composition to those found near the centers of pottery and tile production. Nothing was found which could be used to distinguish the vases of different time periods or, presumably, those of different colors. In one place these latter differences are said to be due to the firing temperatures.[139] Recent unpublished studies conducted at the Technical University in Clausthal-Zellerfeld seem to verify the importance of firing temperatures for the final color of the fabric.[140]

The presentation of elements found in the fine ware in Table I in the neutron activation study provides some enticing possibilities for further investigations of the causes of the quite different tonal variations observed in Corinthian pottery.[141] A number of elements present in the table are those which may combine with other elements, also present, to form green or pink salts. Of special interest is the occurrence of large standard deviations with respect to some of these elements, indicating that some sherds

had quite large amounts of them. Chromium (Cr), for example,may combine to form green salts and the formation of them is more likely in the presence of calcium (Ca); both occur in relatively large amounts with large standard deviations. Cobalt (Co) may combine to form blue salts which will give a green appearance when combined with the yellow salts containing chromium or uranium (U), and manganese (Mn) may combine to form salmon pink salts.

The results of the more recent study by Farnsworth and others, therefore, bear out Payne's revised opinion, and the vases by the Dodwell Painter provide concrete evidence of its validity. The tonal variations of their buff color run the gamut from patently greenish to very pink; the majority are rather clear buff. The Ancient Corinth oinochoe MK 1856 (**9**) and the Brussels pyxis A 251 (**11**) are both greenish and are both from the end of the seventh century. The Plymouth oinochoe (**1**) has a pink tone and is from the same period. Both fabrics also occur in the painter's late period; the other oinochoe in Ancient Corinth (**60**) and the Brussels pyxis R 201 (**55**) have green overtones whereas the Lund oinochoe (**48**) and the London tripod pyxis (**41**) have pink overtones.

The important point here is that vases not only from the same workshop but from the same hand show a good number of the tonal variations which occur throughout the history of Corinthian vase making. This has been the intuited situation to many of those who work with Corinthian pottery and the findings of the recent studies will, no doubt, put an end to the stubborn reappearance of the association of clay color with chronological periods with respect to Corinthian pottery. At the same time it can be useful to present the incontrovertible evidence from the hands of a single painter made over a relatively short period of time.

[131]Wilisch 1892, pp. 19-20.
[132]*Ibid.*, p. 7.
[133]Payne 1931, pp. 264-265
[134]Weinberg 1943, p. 84.
[135]Cook 1960, pp. 61, 251.
[136]Blegen and others 1964, p. 120.
[137]Farnsworth 1970, pp. 9, 11, 12.
[138]Farnsworth and others 1977, pp. 455-469.
[139]*Ibid.*, p. 456.
[140]The results have not yet been published but were exhibited in the Antikenmuseum in Berlin in April of 1982.
[141]Farnsworth and others 1977, p. 457.

Conclusions

The study in detail of the work of the Dodwell Painter has yielded important information about this major Corinthian vase painter. It has provided adequate data for the construction of a chronological framework into which his vases can be placed with a large degree of confidence. Furthermore, in opposition to the general view which sees him as a Middle Corinthian painter, the study leads to the conclusion that he began his career at about the middle of the Early Corinthian period and remained active until the early years of Late Corinthian. His vases **1-24** are considered to be Early Corinthian, **25-53** Middle Corinthian, and **54-61** Late Corinthian.

The developments observable in his filling ornaments, floral centerpieces, and figure proportions are stylistically coherent in themselves and they can be validated to a large extent by the norms of Archaic Corinthian vase painting as defined by Payne and refined by later authors, notably those of the excavations at Corinth. The difficulties encountered in the construction of the Dodwell Painter's chronology are primarily due to the lacunae in our knowledge and it is felt that similar detailed analyses of other Corinthian vase painters and groups can fill in the missing information and greatly strengthen the relative chronology.

Certain vase shapes employed by the Dodwell Painter at different points in his career give important support for the chronology proposed. The early forms of the broad-bottom oinochoe and the convex pyxis with two friezes, the long narrow olpe from his middle period, and the late stem pyxis and globular oinochoe provide firm platforms upon which to build the chronological superstructure. The archaeological evidence available is disappointingly weak in support of the early dating of the painter's career but it provides no negative evidence against it. It offers strong corroboration of the late date for some vases.

The wealth of different motifs among the painter's filling ornaments, floral centerpieces, and figures contains many which seem to be his own creations. He was early, perhaps first, to adopt new variations of established vase shapes such as the broad-bottom oinochoe, the convex pyxis without handles, and the olpe. He seems to have been the first to use the convex pyxis with upright handles and the globular oinochoe and among the first to decorate the stem pyxis - shapes which were adopted by potters all over the Greek world. The employment of the new shapes in Corinth for the White Style, which appeared at the same time, indicates that this style also originated in the Dodwell group.[142] His circle may even have been responsible for the invention of the red-ground technique. The sum of all the evidence leads to the conclusion that the Dodwell Painter, as leader of this most progressive group, must have been one of the most creative and influential Corinthian painters of his time. The relatively careless execution of many of his vases has cast a shadow on his reputation which the fortunate discovery of the Richmond olpe (**23**) helps to disspell.

The statistical analysis of the Dodwell Painter's animal proportions is a new method in the study of vase painting. The results achieved by this method not only confirm mathematically the visual phenomena, they help to formulate precisely their character. The limited comparison of the results for the Dodwell Painter with two of his contemporaries, one closely related to him and the other not, gives results promising for the extended use of the method. The similarities and differences between painters and groups can be precisely defined and insight gained as to which factors in a given painter's production are characteristic and in which ways they are so. Statistical studies may also be able to contribute to solutions of problems of attribution but larger samples must be made and compared before this can be determined.

The investigation of the Dodwell Painter's manner of incising individual strokes indicates that a painter's individuality leaves its mark here in somewhat the same way that a writer leaves individual traces in his handwriting. Further studies of the nature of the incisions produced by different painters must be made and compared before their full value can be determined.

[142]In her publication of the grave at Examilia Lawrence (1964, p. 96) expresses the opinion that twelve of the vases may come from the same workshop; one of these (E1) is in a style very imitative of that of the Dodwell Painter and eight of the others (E2-3, E6-8, E10-11, E23) are in the White Style.

Catalogue

The following catalogue is not strictly chronological. Vases placed near one another are judged to have been painted within a relatively short interval of time and not absolutely before or after the vases adjacent to them. The exception is the Plymouth oinochoe which must be the earliest of the vases presently known by the Dodwell Painter. Additional bibliographical information for the much published vases can be found in the references cited. The name in parentheses after a vase is that of the person who, to the author's knowledge, first attributed the vase to the Dodwell Painter.

1. Broad-bottom oinochoe with short wide neck. Pls. 1, 2.
Plymouth, City Museum and Art Gallery 5.17, acquired 1917, gift of Admiral J. E. M. Wilson.
H. 0.193, D. 0.168, buff clay with pink tone.
Shoulder frieze: two sirens in the center, another siren, two panthers, one deer, one ram, one owl.
Body frieze: two sirens in the center, five panthers, one goat, two rams, one bull, one owl.

2. Lid. Pl. 3.
Bristol, City Museum BRSMG:H1213B, acquired 1889, "Greece".
D. 0.115, clear buff clay.
Two sirens flanking an owl, another siren, four panthers, two goats.

3. Convex pyxis without handles, with lid (Payne). The Dodwell Painter's namepiece. Fig. 10a, pl. 4.
Munich, Antikensammlungen 327, from Merteza.
H. 0.140, D. 0.155.
Lid: two sphinxes on either side of a swan, two other swans, one boar, eight human forms. Inscriptions identify the human forms: Agamemnon, Alka, Dorimachos, and a servant are on one side while Andrutas, Lakon, Philon, and Thersandros attack a wild boar on the other.
Upper pyxis frieze: two panthers, one goat, two lions, one stag, two swans, two bulls.
Lower pyxis frieze: two panthers, one goat, one lion, one deer, one sphinx.
Lorber 1979, pp. 45-46 no. 52, pl. 14:52. Amyx 1971, p. 7 no. 1, pl. 1. von Steuben 1968, p. 44. Arena 1967, pp. 77-78 no. 18. Benson 1953, p. 46 no. 1. Amyx 1943, pp. 224, 232 n. 126. Payne 1931, pp. 63, 163, *NC* 861. Sieveking and Hackl 1912, p. 26 no. 327, pl. 10:327. Wilisch 1892, pls. IV:45a, V:45 (drawings). Lau 1877, pls. III:1a, b, IV:1 (drawings of all friezes). Jahn 1871, p. 33 no. 211. Dodwell 1819, pp. 197-199 (two color plates).

4. Convex pyxis (?) fragment (Neeft). Pl. 5a.
Stibbe Collection, Rome.
Upper frieze: panther and siren (?). Lower frieze: ram.

5. Broad-bottom oinochoe with short wide neck (Payne). Fig. 2:1, pl. 5b.
Rhodes, Historical and Archaeological Museum of Dodecanese 8105, from grave 36 at Ialysos.
H. 0.205, "yellowish" clay, fragmentary.
Shoulder frieze: sirens flanking a double lotus (?) in the center and two panthers.
Body frieze: lions flanking a swan and a goat remain.
Gates, 1979, pp. 103-104. Amyx 1971, p. 9 no. 22. Benson 1953, p. 46 no. 16. Amyx 1943, p. 232 n. 126. Payne 1931, *NC* 1119. Maiuri 1923-1924, p. 294 fig. 190.

6. Broad-bottom oinochoe (Hopper). Fig. 2:2.
Athens, National Archaeological Museum, Perachora 2064.
Fragmentary.
Shoulder frieze: sirens flanking a double lotus.
Body frieze: lion.
Amyx 1971, p. 9 no. 23. Dunbabin and others 1962, no. 2064, pl. 73:2064.

7. Broad-bottom oinochoe with short wide neck (Amyx). Fig 2:3, pl. 6.
Kyras Vrysi, Isthmia Museum IP 3870, associated with grave II-7 in the West Cemetery.
Pres. H. 0.16, D. 0.174, buff clay, fragmentary.
Shoulder frieze: sirens flanking a siren in the center, two panthers, and a swan.
Body frieze: panthers flanking a double lotus, two other panthers, a deer, two (?) goats, and perhaps a bird.
Amyx 1971, p. 10 no. 35.

8. Broad-bottom oinochoe with short wide neck (Hopper).
Athens, National Archaeological Museum, Perachora 2065.
D. ca. 0.15, fragmentary.
Two friezes with panthers, goats, and bulls remaining.
Amyx 1971, p. 9 no. 24. Dunbabin and others 1962, no. 2065, pl. 74:2065.

9. Broad-bottom oinochoe with long narrow neck (Lawrence). Pl. 7a
Ancient Corinth Museum MK 1856, from a grave near the Diolkos.
H. 0.175, D. 0.175, buff clay with green tone.
Shoulder frieze: sirens flanking a eagle in the center and two goats.
Body frieze: panthers flanking a sitting lion in the center, another panther, a deer, swan, and bull.
Amyx 1971, p. 10 no. 34. Verdelis 1956, p. 58, Beilage 40:Grab III.

10. Broad-bottom oinochoe with short wide neck. Pls. 7b, 8.
Argos Museum A 187, found at Argos.
H. 0.193, D. 0.167, buff clay.
Shoulder frieze: sirens flanking a siren in the center, two panthers, two swans.
Body frieze: lions flanking a siren in the center, two panthers, two goats, and a deer.
Kritzas 1973, p. 132, pl. 119e

11. Convex pyxis without handles (Payne). Pl. 9.
Brussels, Musées Royaux d'Art et d'Histoire A 251.
H. 0.13, D. 0.172, "greenish yellow" clay.
Upper frieze: panthers flanking a siren on one side, fighting goats on the other, another panther and goat.
Lower frieze: four panthers, three goats, and a deer.
Amyx 1971, p. 7 no. 4. Benson 1953, p. 46 no. 3. Amyx 1943, pp. 224, 232 n. 126. Payne 1931, *NC* 863. *CVA* Belgique 1, Bruxelles 1, pl. 3:5.

12. Broad-bottom oinochoe with short wide neck, with lid (Payne). Figs. 2:4, 10b, pl. 10.
Copenhagen, National Museum Chr.VIII,842, acquired 1842 in Athens.
H. 0.21, D. 0.169, "yellow" clay.
Shoulder frieze: sirens flanking a double lotus in the center, two panthers, two swans.
Body frieze: panthers flanking a siren in the center, another panther, and two goats.
Amyx 1971, p. 9 no. 21. Benson 1953, p. 46 no. 14. Amyx 1943, p. 232 n. 126. Payne 1931, *NC* 1117. *CVA* Danemark 2, Copenhague 2, pl. 88:3.

13. Broad-bottom oinochoe with long narrow neck (Payne). Fig. 10f, i, l, pl. 11.
Paris, Bibliothèque Nationale 91, from Corinth, 1846.
H. 0.19, D. 0.152, "light yellow" clay.
Shoulder frieze: sirens flanking a siren in the center, two panthers, a bird.
Body frieze: lions flanking a siren in the center, two panthers, two goats, and an owl.
Amyx 1971, p. 9 no. 25. Benson 1953, p. 46 no. 10. Amyx 1943, p. 232 n. 126. Payne 1931, *NC* 1121, pl. 28:3. *CVA* France 7, Bibliothèque Nationale, pl. 9:8, 10.

14. Convex pyxis without handles, with lid (Grossman). Pl. 12.
St. Louis, Art Museum 174:1924, purchased 1924 from Frères Feuardent.
H. 0.144 (with lid), D. 0.165.
Lid: three panthers, a goat, lion, deer, swan, ram, and boar.
Pyxis: sirens flanking on owl in the center, three panthers, a lion, two deer, another owl.
Moon and others 1979, pp. 18-19 no. 12. *St. Louis Art Museum Handbook*, St. Louis 1975, p. 32. Amyx 1971, p. 7 no. 2. Davis 1927, p. 54.

15. Broad-bottom oinochoe with short wide neck (Payne). Pl. 13.
Athens, National Archaeological Museum 967.
H. 0.16, fragmentary.
Shoulder frieze: remains of fighting panther and bull in the center.
Body frieze: two panthers flanking a panther-bird in the center.
Amyx 1971, p. 12 no. 7. Benson 1953, p. 46 no. 13. Payne 1931, *NC* 1123A. Collignon and Couve 1902-1904, no. 525.

16. Neck amphora (Amyx). Pl. 14.
Bologna, Museo Civico Archeologico Coll. Pal. 1379-Pell. 59-G.620, from Corinth.
H. 0.197, D. 0.16.
Shoulder panels: a panther and a goat in each.
Body frieze: three panthers, three goats, and a panther-bird.

Pelagio Palagi: artista e collezionista 1976, p. 157 no. 200 by Anna Rita Bizzarri Mandrioli.
Amyx 1971, p. 11 no. 41. Payne 1931, *NC* 1146. Pellegrini 1900, pp. 9-10 no. 59.

17. Kotyle (Amyx). Pl. 15a.
Braunschweig, Herzog Anton Ulrich-Museum AT 235, acquired 1886, from S. Maria di Capua.
H. 0.24, D. 0.30.
Upper frieze: Four armed horsemen come to a halt on one side; seven hoplites engage in battle on the other, one man has fallen and a fifth horseman is on the far left; nine eagles fly among the figures, a lizard appears above two of the horsemen and a panther and hare under the handles. Shield-signs: two eagles, a sphinx, a lion, bullshead, gorgoneion, and rosette.
Lower frieze: four panthers, goat, bull, stag, and donkey.
Amyx 1971, p. 11 no. 39. Benson 1953, p. 46 no. 18. Hopper 1949, p. 220 no. 11. Amyx 1943, p. 232 n. 126. *CVA* Deutschland 4, Braunschweig 1, pls. 3, 4.

18. Narrow-foot oinochoe (Payne). Fig. 2:5, pl. 15b.
London, British Museum 1814. 7-4.491.
Buff clay with pink tone.
Upper frieze: sphinxes a lotus-palmette in the center, two panthers, siren, and a stag.
Middle frieze: Eight warriors, among them an archer, engage in battle in the center, one man has fallen, four mounted warriors approach on the right and three on the left, nine eagles and a siren among the figures.
Lower frieze: two panthers, four goats, and two lions.
Greenhalgh 1973, p. 99 fig. 52. Amyx 1971, p. 8 no. 13, pls. 4:2 and 5. Benson 1953, p. 46 no. 19. Hopper 1949, p. 236 no. 8. Amyx 1943, p. 232 n. 126. Payne 1931, *NC* 1090, p. 149 fig. 55E. Quennell 1931, fig. 41.

19. Closed vase fragment (Amyx). Pl. 16 a.
Malibu, J. Paul Getty Museum 80 AE 6D.36.
Part of a panther.

20. Broad-bottom oinochoe with short wide neck (Payne). Pl. 16b.
London, British Museum 1851.5-7.9.
Buff clay.
Shoulder frieze: panthers flanking a man in *knielauf* in the center, two goats.
Body frieze: panthers flanking a siren in the center, two other panthers, goat, and swan.
Amyx 1971, p. 9 no. 19. Benson 1953, p. 46 no 15. Amyx 1943, p. 232 n. 126. Payne 1931, *NC* 1113, pl. 28:4.

21. Narrow-foot oinochoe (Amyx). Pl. 17.
Bari, Museo di Bari 2971, from Capua (?).
Shoulder frieze: two sphinxes flanking an owl in the center, two panthers, and two birds.
Body frieze: two sirens in the center, three panthers, two goats, and a swan.
Amyx 1971, p. 9 no. 15. Hopper 1949, p. 235 no. 16ii.

22. Broad-bottom oinochoe with short wide neck, with lid (Amyx). Pl. 18.
Houston, Museum of Fine Arts 34-133, Annette Finnigan Collection.
H. 0.187, D. 0.165.
Shoulder frieze: swans flanking a sitting panther in the center, two other panthers, and an owl.
Body frieze: three panthers, two goats, and a lion.
Amyx 1971, p. 10 no. 29. Hoffmann 1970, pp. 330 no. 195, 331 (photo).

23. Olpe (Amyx). Fig. 10c, g, pls. 19, 20.
Richmond, Virginia Museum of Fine Arts 80.16, The Glasgow Fund.
H. 0.438, D. 0.228.
Upper frieze: cocks flanking a snake in the center, two panthers.
Middle frieze: lions flanking a winged god in the center, a panther, a boar.
Lower frieze: panthers flanking a siren, goat, lion, and swan.
Siegel 1981, pp. 21-22. Chronique des Arts, *Gazette des Beaux Arts* 123 (1981) p. 26 no. 139.

24. Olpe. Pl. 21a.
Milan, Civico Museo Archeologico, Monte Abatone grave 121:3, from Cerveteri, formerly at the Lerici Foundation in Rome.
H. 0.50.
Upper frieze: nine padded dancers and one nude woman dancing around a krater, a boar to the far right.
Middle frieze: Herakles slaying Hydra in the center, Athena to the left of Herakles and Iolaos to the right of Hydra, panthers flanking the group, a swan.

Lower frieze: two panthers, two goats, a ram.
Amandry and Amyx 1982, esp. pp. 107-108, figs. 1:7, 4, 5 and pl. 18:1. Rasmussen 1979, p. 49, pl. 50:346. Amyx 1971, p. 13 no. 12. Seeberg 1971, p. 53 no. U 118. Lerici 1960, p. 31 (photo).

25. Olpe. Pl. 21b.
Formerly Sotheby's, London.
H. 0.48.
Four friezes: winged god, panthers, lions, goats, sirens, swans, owls, rams, and other animals and birds.
Amyx 1971, p. 15 no. 6. Sotheby Catalogue, 26th November 1968, p. 45 no. 113 and pl. opposite.

26. Closed vase fragment (Lawrence). Pl 21c.
Athens, Agora Museum P26620.
Shoulder frieze: remains of an avian.
Body frieze: remains of a panther.
Amyx 1971, p. 8 no. 11.

27. Narrow-foot oinochoe (Amyx). Pl. 22a.
Riehen, private collection.
H. 0.39, "ivory-like ground", from the photo seems somewhat retouched.
Upper frieze: sphinxes flanking an owl (?) in the center, panther, goat, etc.
Middle frieze: griffins flanking an eagle in the center, lions, goat, etc.
Lower frieze: panthers, bull, eagle, snake, etc.
Amyx 1971, p. 8 no. 12. Schefold 1960, pp. 135 (photo) and 140 no. 99.

28. Broad-bottom oinochoe with short wide neck (H.R.W. Smith). Pl. 22b.
Rio de Janeiro, National Museum 1489, Pre-Historic Archaeology Section, from Corinth.
H. 0.236, D. 0.179.
Shoulder frieze: panthers flanking an owl in the center, two goats, a swan, and another owl.
Body frieze: two panthers, goat, lion, swan, deer, and bull.
Amyx 1971, p. 10 no. 28, pl. 6. Childe 1919.

29. Concave pyxis with lid (Amyx). Pl. 23.
Osaka, Oka Collection 5.
H. 0.168, lower D. 0.154.
Two friezes with at least three panthers, four goats, one deer, and a donkey.
Oka Collection 1979, p. 57 no. 5.

30. Broad-bottom oinochoe with short wide neck and lid (Payne). Pl. 24.
Hamburg, Museum für Kunst und Gewerbe 1897.221, acquired 1897.
H.0.228, D. 0.174, "dirty yellow" clay.
Shoulder frieze: confronting horesmen in the center, two panthers.
Body frieze: panther, ram, and three goats.
CVA Hamburg 2 (forthcoming). Amyx 1971, p. 10 no. 27. Hoffmann 1971, p. 103 (drawing). Hoffmann 1969, p. 15 no. 8. Benson 1953, p. 46 no. 11. Amyx 1943, p. 232 n. 126. Payne 1931, *NC* 1123. von Mercklin 1930, pp. 22-23 no. 53, pl. VII. Ballheimer 1905, p. 10 and plate opposite.

31. Hydria (Payne). Pl. 25.
London, British Museum 1928.1-17.36, brown clay.
Shoulder frieze: horsemen flanking a floral centerpiece, two panthers, owl.
Body frieze: goats flanking duelling hoplites in the center, panther, goat, and ram. One of the hoplites has a gorgoneion as shield-sign.
Amyx 1971, p. 11 no. 44, pl. 7. Benson 1953, p. 46 no. 21. Payne 1931, *NC* 1150.

32. Hydria (Amyx). Pl. 26.
Rome, Villa Giulia 60504, said to be from Cerveteri.
Shoulder frieze: sphinxes flanking two padded dancers in the center, panther, lion, two rams.
Body frieze: deer flanking a panther in the center, two additional panthers, a goat, a lion, two owls.
Amyx 1971, p. 11 no. 46.

33. Hydria (Amyx). Pl. 27.
Rome, Villa Giulia 60503, said to be from Cerveteri, from same tomb as the last.
Shoulder frieze: lions attacking an upside down boar in the center, two rams.
Body frieze: two panthers, a goat, a lion, two owls, a bull, and a boar.
Amyx 1971, p. 11 no. 45.

34. Narrow-foot oinochoe (Payne). Figs. 2:6, 10 m, pl. 28.
Tarquinia, Museo Nazionale Tarquiniese 913.
Shoulder frieze: sphinxes flanking a siren in the center, two panthers, a swan, and an owl.
Body frieze: horsemen flanking a double lotus centerpiece, three panthers, goat, and swan.
Amyx 1971, p. 8 no. 14. Benson 1953, p. 46 no. 20. Payne 1931, *NC* 1091, pl. 30:6 (drawing).

35. Narrow-foot oinochoe (Neeft). Figs. 2:7 and 10j, pls. 29, 30.
Tokyo market, Artemis Fujita (gallery).
H. 0.305, D. 0.200.
Shoulder frieze: sirens flanking double lotus centerpiece, two panthers, goat, swan.
Body frieze: panthers flanking siren in the center, two other panthers, goat, swan, and ram.

36. Convex pyxis with upright handles (Payne). Fig. 2:8, pl. 31a.
Athens, National Archaeological Museum 929.
H. 0.165, yellow clay.
One frieze: lions flanking a lotus-palmette in the center on one side, lions flanking a siren in the center on the other side, panther, goat, another siren, ram.
Amyx 1971, p. 8 no. 8, pl. 2. Benson 1953, p. 46 no. 6. Amyx 1943, p.224. Payne 1931, *NC* 895, p. 149 fig. 55D. Collignon and Couve 1902-1904, p. 142 no. 546.

37. Convex pyxis fragment (Hopper). Fig. 2:9.
Athens, National Archaeological Museum, Perachora 1767.
Remains of lions flanking a lotus-palmette centerpiece.
Amyx 1971, p. 7 no. 6. Dunbabin and others 1962, pl. 75:1767.

38. Broad-bottom oinochoe with long narrow neck (Amyx). Fig. 2:10, pl. 31b.
Leningrad, Hermitage 5705, acquired 1930 from the former Society for the Art Museum's support.
H. 0.172, D. 0.165, "clear yellow" clay.
Shoulder frieze: sirens flanking a lotus-palmette centerpiece, two panthers, swan, and owl.
Body frieze: panthers flanking a lotus-palmette centerpiece, two other panthers, goat, two rams, owl.
Amyx and Lawrence 1975, p. 50 under no. 166. Boriskovskaya 1971, p. 6. Amyx 1971, p. 10 no. 31. Benson 1953, p. 47 no. 10a. Amyx 1943, p. 232 n. 126. Korsunska 1930, colums 21 fig. 5, 24.

39. Convex pyxis with lid (Amyx). Pls. 32, 33.
Manchester, City Art Gallery 1918.50, acquired 1918 from the Horsfall Collection.
H. 0.137, D. 0.116, buff clay.
One frieze: panthers flanking a siren in the center on both sides, goat, swan, ram.
Amyx 1971, p. 7 no. 7.

40. Kotyle (Lullies). Pl. 34a.
Munich, Antikensammlungen von Schoen 37.
H. 0.093, D. 0.16, "whitish yellow" clay.
One frieze: two panthers, two goats, a lion, two deer, and an owl.
Amyx 1971, p. 11 no. 40. Lullies 1955, p. 19 no. 37, pl. 13.

41. Tripod pyxis with lid (Hopper). Fig. 2:11, pl. 34b.
London, British Museum 1851.5-7.7.
Buff clay with pink tone.
Lid: sirens flanking a double lotus centerpiece, four panthers, two goats, lion, bull.
Three leg panels: griffin-bird on one, sirens flanking a double lotus on another, and a siren on the third.
Amyx 1971, p. 8 no. 10, pl. 4:1. Benson 1953, p. 47 no. 13a. Hopper 1949, p. 215. Payne 1931, *NC* 927B.

42. Conical oinochoe (Amyx). Pl. 35a.
Athens, National Archaeological Museum 12928.
One frieze: at least two panthers and one siren.

43. Conical oinochoe (Neeft). Pl. 35b-d.
Gela, Museo Archeologico Nazionale 26065.
Fragmentary.
One frieze: at least two panthers, siren, goat (?).

44. Conical oinochoe (Hopper). Pl. 49.
Taranto, Museo Nazionale 4794, acquired 1884, from the necropolis at Taranto.
H. 0.25, partly restored and repainted.
One frieze: two panthers, two goats.
Amyx 1971, p.9 no. 16. Lo Porto 1959-1960, p. 172 fig. 150. Hopper 1949, p. 240 no. 2.

45. Broad-bottom oinochoe. Pl. 36.
Athens, Acropolis Museum NA 1957 Aa 116 (in storage), found on the north slope of the Acropolis.
H. 0.165, D. 0.170, buff clay with green tone, restored.
Shoulder frieze: Sirens flanking an owl in the center, two panthers.
Body frieze: lions flanking a siren in the center, panther, goat, ram.

46. Broad-bottom oinochoe (Payne).
Athens, National Archeological Museum, Argive Heraeum 11.
"Reddish" clay, fragmentary.
Remains of two friezes: panther, two goats, owl,

avian, parts of other quadrupeds.
Amyx 1971, p. 9 no. 26. Benson 1953, p. 46 no. 12. Amyx 1943, p. 232 n. 126. Payne 1931, *NC* 1122. Waldstein and others 1905, p. 168 no. 11, pl. LXI:11a-c.

47. Convex pyxis with lid (Payne). Fig. 2:12, pl. 37.
Würzburg, Martin von Wagner-Museum 247, acquired 1881, from Corinth.
H. 0.164, "clay yellow below, brown-yellow above".
Lid: sirens flanking an eagle on one side, swans flanking a double lotus on the opposite side, three panthers, goat, deer.
Pyxis: lions flanking a standing sphinx in the center on one side, lions flanking a siren with folded wings on the opposite side, goat, a deer.
Hampe and Simon 1981, p. 168 fig. 257. Amyx 1971, p. 7 no. 3. Benson 1953, p. 46 no. 2. Amyx 1943, p. 232 n. 126. Langlotz 1932, pp. 15-16 no. 120, pl. 12:120. Payne 1931, *NC* 862, pl. 28:1.

48. Broad-bottom oinochoe with long narrow neck. Figs. 2:13, 10d, pls. 38, 50.
Lund, Antikmuseum 252, acquired 1922 in Athens.
H. 0.160, D. 0.154, buff clay with pink tone.
Shoulder frieze: lions flanking a standing lotus in the center, ram, a deer.
Body frieze: panthers flanking a standing sphinx in the center, another panther, two goats, and an owl.
Moberg 1952, p. 47 no. 252 "Dodwell Painter?".

49. Broad-bottom oinochoe with long narrow neck (Payne). Fig. 2:14, pl. 39a.
Florence, Museo Archeologico 3757.
Retouched.
Shoulder frieze: sirens flanking a quadruple (?) lotus centerpeice, two panthers.
Body frieze: lions flanking a standing sphinx in the center (much reworked), two panthers, two goats.
Amyx 1971, p. 12 no. 5. Benson 1953, p. 46 no. 9. Amyx 1943, p. 232 n. 126. Payne 1931, *NC* 1115.

50. Broad-bottom oinochoe with short wide neck (Neeft). Fig. 2:15, pl. 40.
Manchester, Manchester Museum 35131.
H. 0.203, D. 0.170.
Shoulder frieze: griffin-birds flanking a lotus-palmette centerpiece, two panthers, two swans.
Body frieze: griffin-birds flanking a standing sphinx in the center, three panthers, a goat, a deer, a swan.

51. Closed vase fragment (Neeft).
Gela, Museo Archeologico Nazionale, no number.
Remains of a feline and a ruminant.

52. Closed vase fragment (Neeft).
Locri, Antiquarium, no number.
Remains of two friezes: swan and a feline.

53. Neck amphora (Lo Porto). Pl. 39b.
Taranto, Museo Nazionale 20741, from tomb 77, Vaccarella.
H. 0.20, "pale yellow" clay. Repainted and reincised.
Two shoulder panels: a panther and a goat in each.
Body frieze: three panthers, three goats, and a deer.
Amyx 1971, p. 11 no. 42. Lo Porto 1959-1960, p. 171 no. 2 and fig. 149b.

54. Neck amphora (Amyx). Figs. 2:16 and 10e, pl. 41.
Béziers, Musée des Beaux-Arts 3.
H. 0.165, D. body 0.138, D. neck 0.075, D. foot 0.082.
One frieze: panthers flanking a double lotus centerpiece on both sides, goat, ram, owl.
Amyx 1971, p. 11 no. 43.

55. Convex pyxis with lid (Payne). Figs. 2:17 and 10h, pl. 42.
Brussels, Musées Royaux d'Art et d'Histoire R 201,"Corneto?".
H. 0.122, D. 0.162, "greenish white" clay.
One frieze: lions flanking a double lotus centerpiece on one side, panthers flanking a boar on the side opposite, another panther, a deer.
Amyx 1971, p. 7 no. 5. Benson 1953, p. 46 no. 4. Amyx 1943, p. 232 n. 126. *CVA* Belgique 3, Bruxelles 3, pl. 8:4. Payne 1931, *NC* 864, pl. 28:2.

56. Broad-bottom oinochoe with short wide neck and lid (Payne). Pl. 43.
Paris, Louvre L 46, acquired 1886, from Corinth.
H. 0.20. "whitish" clay.
Shoulder frieze: griffin-birds flanking a siren in the center, panther, goat, and swan.
Body frieze: lions flanking a horseman in the center, two panthers, two goats, an owl.
Amyx 1971, p. 10 no. 30. Devambez 1962, pl. 63 (color). Benson 1953, p. 46 no. 17. Amyx 1943, p. 232 n. 126. Payne 1931, p. 341. *CVA* France 9, Louvre 6, pl. 7:4-6. Rayet and Collignon 1888, p. 62 and pl. 5 (polychrome drawing).

57. Broad-bottom oinochoe with long narrow neck (Payne). Pl. 44.
Cambridge, Fitzwilliam Museum GR.59.1896, acquired 1896.
H. 0.17, D. 0.155, buff clay.
Shoulder frieze: sphinxes flanking a siren in the center, two panthers, swan, owl.
Body frieze: four horsemen and two unmounted horses flanking three men in the center, two lions, and two cocks flanking a lizard on the back. The three men in the center seem engaged in a ceremony.
Amyx 1971, p. 9 no. 20. Benson 1953, p. 46 no. 8. Amyx 1943, p. 232 n. 126. Payne 1931, *NC* 1114. *CVA* Great Britain 6, Cambridge 1, pl. V:17. Gardner 1897, p. 12 and pl. III opposite p. 7.

58. Broad-bottom oinochoe with long narrow neck and lid. Pls. 45, 46.
Stockholm, Medelhavsmuseet 1977:1, formerly Axel W. Persson collection, acquired in Athens in 1939.
H. 0.179, D. 0.173, buff clay with green tone.
Shoulder frieze: sirens flanking a siren in the center and two panthers.
Body frieze: griffins flanking a man in *knielauf* in the center, panther, two goats, two lions, and two deer. The man raises his sword against one of the griffins and has a dagger in his belt.
Blomberg and others 1983, figs. 118, 165 and pl. 24:1-6. Styrenius 1978, p. 82. Styrenius 1977-1978, pp. 153, 155.

59. Stem pyxis (Payne). Figs. 2:18 and 10k, n, pl. 47.
Berlin, Antikenmuseum F990, acquired 1880, from Corinth.
H. 0.21.
One frieze: sphinxes flanking a siren in the center on one side, sirens flanking a double lotus centerpiece on the opposite side, panther, goat, siren, lion.
Amyx 1971, p. 8 no. 9, pl. 3. Benson 1953, p. 46 no. 7. Amyx 1943, p. 224. Payne 1931, *NC* 905. Bossert 1924, pl. VIII:1 (polychrome drawing). Wilisch 1892, pl. IV:40 (drawing). Furtwängler 1885, p. 110 no. 990.

60. Broad-bottom oinochoe with short wide neck (Amyx). Fig. 2:19.
Ancient Corinth Museum C-38-276, found near Examilia.
H. 0.132, est. D. 0.155, buff clay with green tone, fragmentary.
Shoulder frieze: sirens flanking a double lotus centerpiece, panther, and owl remaining.
Body frieze: sirens flanking a double palmette ornament, two panthers, goat, and part of an avian remaining.
Amyx and Lawrence 1975, p. 50 no. 166, pls. 29, 30. Amyx 1971, p. 10 no. 33.

61. Globular oinochoe (Payne). Fig. 2:20, pl. 48.
Bari, Museo di Bari 5533, from Noicattaro tomb 3.
H. 0.192, D. 0.193, "pale yellow" clay.
One shoulder panel: cocks flanking a double lotus centerpiece, panther, siren.
Amyx 1971, p. 10 no. 37. Payne 1931, *NC* 1141. Randall-MacIver 1927, fig. 86. Gervasio 1921, p. 102 no. 1, p. 103 fig. 54, pp. 129-130 no. 22, pl. XIV:1.

The following are attributed by Amyx to the Dodwell Painter. They are not included in this study since photographs of them could not be obtained.

62. Conical oinochoe, fragmentary.
Paestum, from *stipe* of the "Temple of Ceres".
Panthers, swan, large rosette.
Amyx 1971, p. 9 no. 17.

63. Conical oinochoe, fragment.
Catania.
Amyx 1971, p. 9 no. 18.

64. Broad-bottom oinochoe with long narrow neck.
New York Market (Mlle Suzette Khayat).
Two animal friezes.
Amyx 1971, p. 10 no. 32.

65. Broad-bottom oinochoe, fragment.
Catania, Museo Biscari.
Amyx 1971, p. 10 no. 36.

66. Closed vase, fragment.
Lentini.
Panther.
Amyx 1971, p. 10 no. 38.

Following his list of vases by the Dodwell Painter, Amyx gives a list of twelve vases possibly by the painter.[143] Three of these vases, the Florence oinochoe (**49**), the Athens oinochoe (**15**), and the Milan olpe (**24**) are accepted here as being by the Dodwell Painter. Photographs of the frag-

ments from Perachora, Megara Hyblaea, Paestum, and Syracuse could not be obtained. The Berlin oinochoe is lost since World War II and no photograph seems to have survived.

On the Lyons lid there are sirens flanked by swans on either side of a palm (?) on one side; a griffin and a sphinx flank a siren on the other side with a lion behind the griffin and the sphinx. The style is poor Early Corinthian. The rigid heraldic disposition of the animals is unlike the Dodwell Painter nor is he known to use different animals to either side of the center figure or ornament. The style also shows little resemblence to his.

The drawing of the Orleans oinochoe,[144] also lost since World War II, shows similarities to the Stockholm oinochoe (**58**) in the unusual liveliness of the deer and the forms of the panther and lion. However, the filling ornaments by their character and density seem earlier. The siren is similar to the one on the Tokyo oinochoe (**35**, pl. 30b). The selection of unlike animals to flank the siren, a panther and a lion, is unknown on other Dodwell vases. The drawing is not adequate as a basis for any firm conclusions about this vase.

What is original on the Bologna oinochoe[145] seems to be by the same painter as the oinochoe 262 in the National Archaeological Museum in Athens and not by the Dodwell Painter. The two painters very likely worked in the same workshop.

The fragmentary oinochoe U 239 in Berlin resembles the style of the Dodwell Painter. The similarities, however, do not seem adequate for making a firm attribution.

In the three remaining lists of vases associated by Amyx in a more remote way to the Dodwell Painter,[146] the London olpe (**25**, pl. 21b) is accepted here as being by the Dodwell Painter, the oinochoe on the Paris market in 1966 could not be studied, and the other vases are considered clearly not by the Dodwell Painter. The Delos oinochoe has been attributed to the Elvehjem Painter.[147]

The oinochoe B 4155 in Leningrad has also been attributed to the Dodwell Painter.[148] According to Boriskovskaya, this vase is not retouched in any way.[149] Although there are a number of Dodwellian features on the vase, the double lines in the shoulder enclosure of the panthers and some of the filling ornaments for example, the figures of the owls, sirens, and the goat on the shoulder are quite unlike others by the painter. On the basis of the photographs it seems unlikely that this vase can be by the Dodwell Painter.

[143]Amyx 1971, pp. 12-14. Amyx has also accepted the Milan olpe as a work of the painter, Amandry andAmyx 1982, p. 108.
[144]Massoul 1918, fig. 4 opposite p. 12.
[145]Pellegrini 1900, pp. 10-11, figs. 12-13.
[146]Amyx 1971, pp. 14-16.
[147]Moon 1977, p. 388.
[148]Boriskovskaya 1971, pp. 5-6.
[149]Communicated by letter to the author.

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Fig. 47. Dodwell rams, body length to body height, body height to front leg length, body height to back leg length.

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Bibliographical Abbreviations

AA: Archäologischer Anzeiger.
AJA: American Journal of Archaeology.
AntK: Antike Kunst.
ArchDeltChr: Archaiologikon deltion chronika.
ArchEph: Archaiologike Ephemeris.
ASAtene: Annuario della R. Scuola Archeologica di Atene.
AthMitt: Mitteilungen des deutschen Archäologischen Instituts, Athenische Abteilung.
BABesch: Bulletin van de Vereeniging tot Bevordering der Kennis van de Antike Beschaving.
BCH: Bulletin de correspondance hellénique.
BSA: British School at Athens, Annual.
Corinth: Corinth, Results of the Excavations Conducted by the American School of Classical Studies at Athens.
CPCA: University of California Publications in Classical Archaeology.
CSCA: California Studies in Classical Antiquity.
CVA: Corpus Vasorum Antiquorum.
EAA: Enciclopedia dell'arte antica, classica e orientale.
NC: Necrocorinthia, catalogue numbers, Payne 1931, pp. 269-338.
RA: Revue archéologique.

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1. Plymouth, City Museum and Art Gallery 5.17. Photos Robert Chapman.

Plate 2

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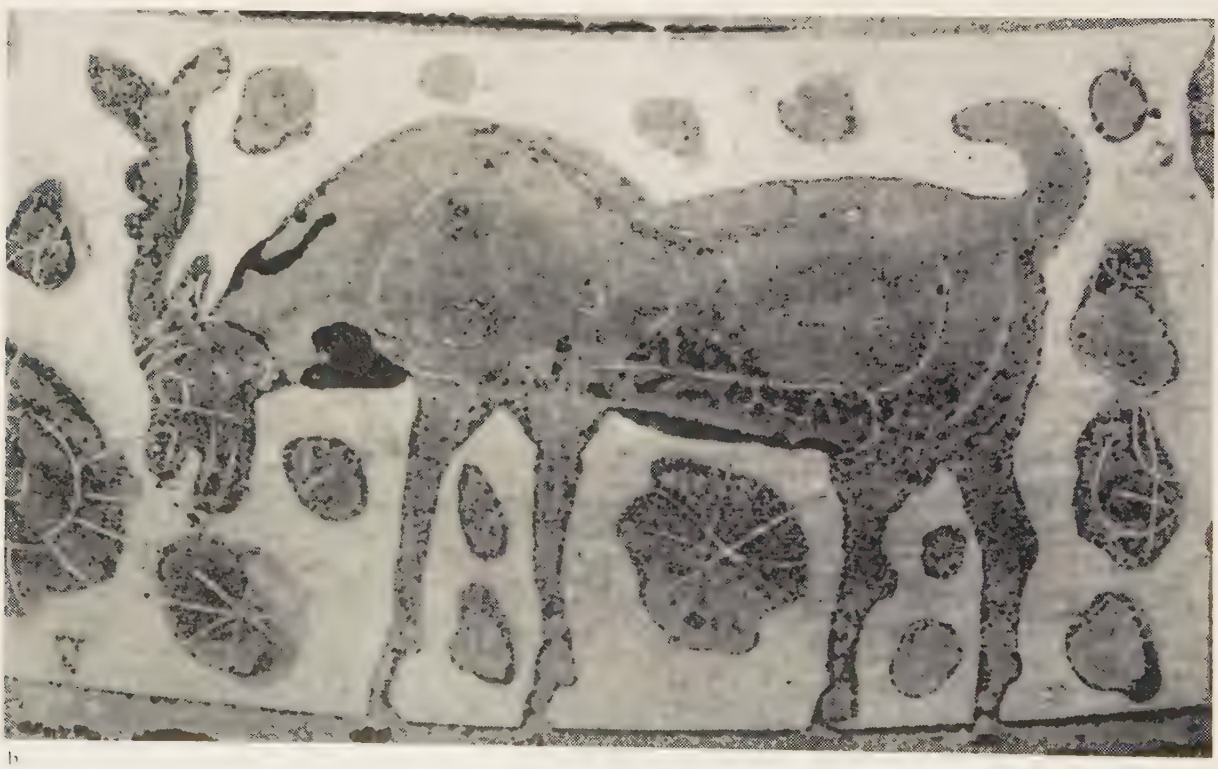

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1. Plymouth, City Museum and Art Gallery 5.17. Photos Robert Chapman.

Plate 3

2. Bristol, City Museum BRSMG 1213B.

Plate 4

Munich, Staatliche Antikensammlungen und Glyptothek 327.

Plate 5

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4. Rome, Stibbe Collection. Photo C. W. Neeft.

b

5. Rhodes, Historical and Archaeological Museum of Dodecanese 8105. Photo courtesy of the museum.

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Plate 8

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10. Argos Museum A 187. Photos Craig Mauzy

Plate 9

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11. Brussels, Musées Royaux d'Art et d Histoire A 251. Photos courtesy of the museum. Copyright A.C.L. Bruxelles.

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12. Copenhagen. National Museum Chr. VIII, 842. Photos N. Hannestad.

Plate 11

13. Paris, Bibliothèque Nationale 91 (Copyright Bibliothèque Nationale).

Plate 12

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14. St. Louis, The Saint Louis Art Museum 174:1924. Museum Purchase.

Plate 13

15. Athens, National Archaeological Museum 967.

Plate 14

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16. Bologna, Museo Civico Archeologico Coll. Pal. 1379-Pell. 59-G.620. Photos Franco Ragazzi.

Plate 15

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17. Braunschweig, Herzog Anton Ulrich Museum AT 238. Copyright museum photographer B. P. Keiser

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Plate 16

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19. Malibu, J. Paul Getty Museum 80 AE 6D.36. Photo courtesy of the museum.

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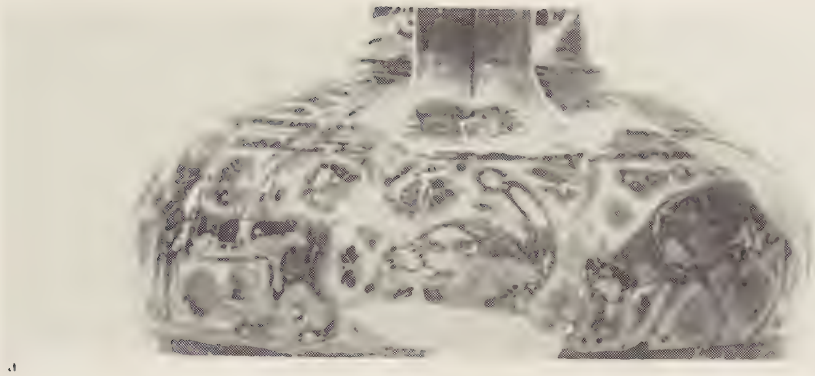
Plate 17



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21. Bari, Museo di Bari 2971.

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Houston, The Museum of Fine Arts 34-133, Annette Finnigan Collection

Plate 19

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23 Richmond, The Virginia Museum of the Fine Arts

Plate 20

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23. Richmond, The Virginia Museum 80.16. Photos courtesy of the museum.

Plate 21

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24. Milan, Civico Museo Archeologico, Monte Abatone 121:3. Photo courtesy Lerici Foundation.

b

25. Formerly London. Photo courtesy Sotheby's.

c

26. Athens, American School of Classical Studies, Agora Excavations P26620.

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27. Riehen, private collection. Photo D. Widmer

b

28. Rio de Janeiro, National Museum 1489. Photo courtesy of the museum.

Plate 23

29. Osaka, Oka Collection. Photos D. Widmer

Plate 24

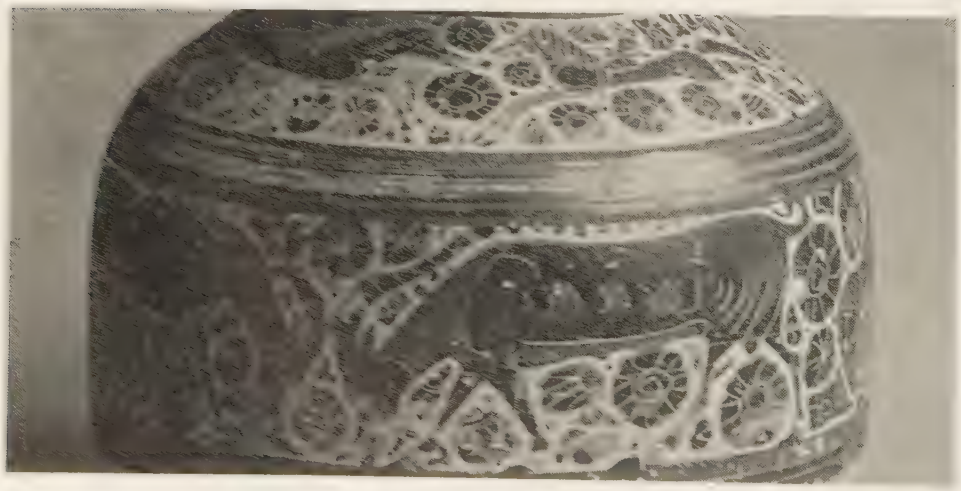

Plate 25

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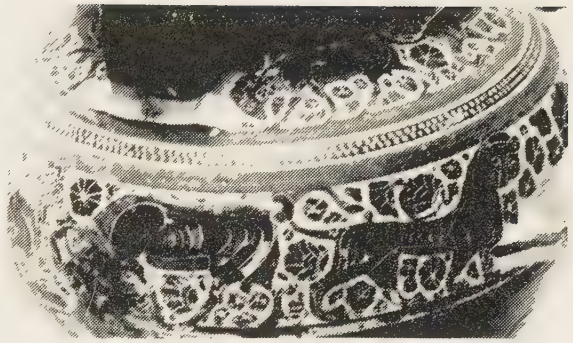

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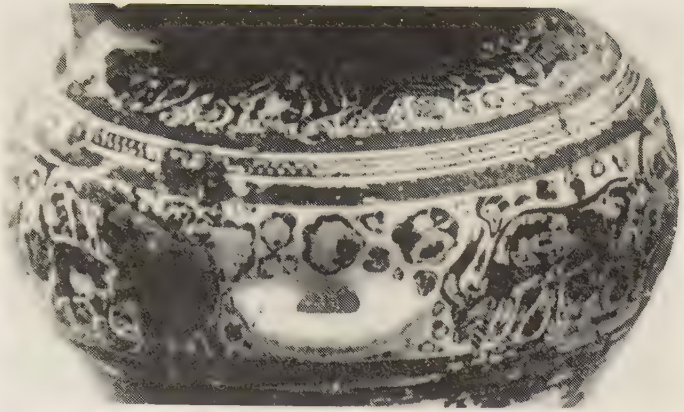
32. Rome, Villa Giulia 60504. Photos Leif Thune.



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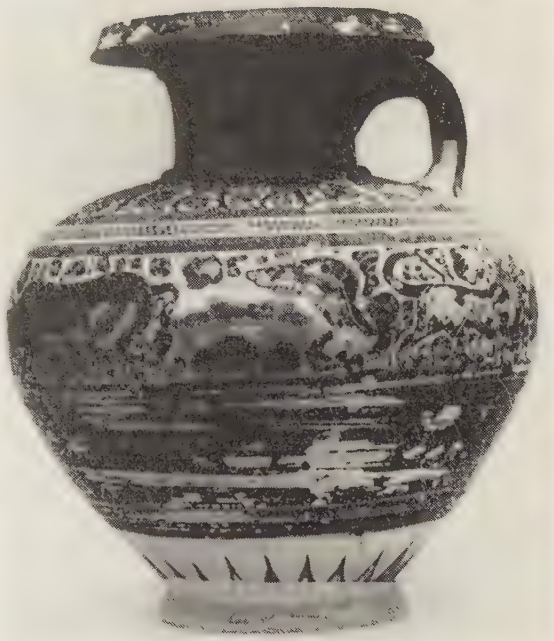

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33. Rome, Villa Giulia 60503. Photos Leif Thune.

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34. Tarquinia, Museo Nazionale Tarquiniese 913.

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35. Tokyo Market, Artemis Fujita.

Plate 30

35 Tokyo Market, Artemis Fujita.

Plate 31

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36. Athens. National Archaeological Museum 929

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38. Leningrad. Hermitage 5705

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39. Manchester, City Art Gallery 1918.50, Horsfall Collection. Photos courtesy of the museum.

Plate 33

39. Manchester, City Art Gallery 1918.50, Horsfall Collection. Photos courtesy of the musuem.

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40. Munich, Staatliche Antikensammlungen und Glypothek von Schoen 37. Photo C.H. Krüger-Moessner.

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41. London, British Museum 1851.5-7.7. Permission to publish courtesy Trustees of the British Museum.

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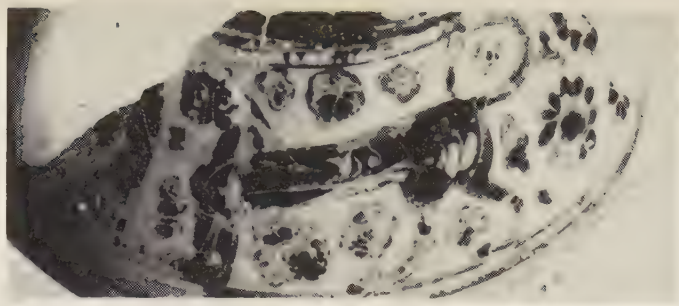

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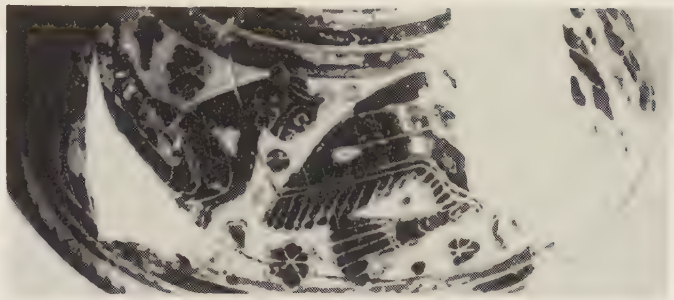

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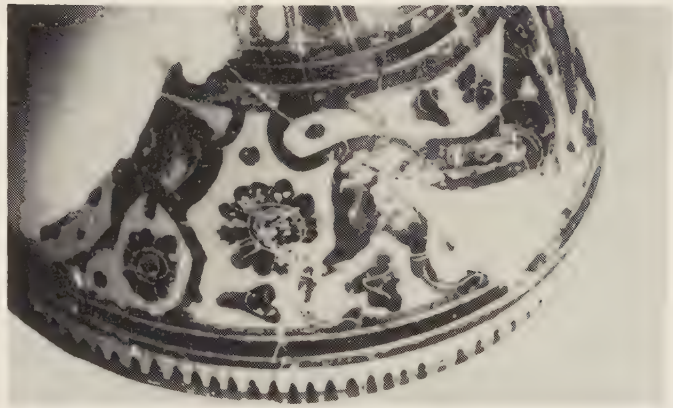

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43. Gela, Museo Archeologico Nazionale 26065.
Photo C.W. Neeft.

Plate 36

45. Athens, Acropolis Museum NA 1957 Aa 116. Photos courtesy of the museum.

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47. Würzburg, Martin von Wagner - Museum der Universität 247.

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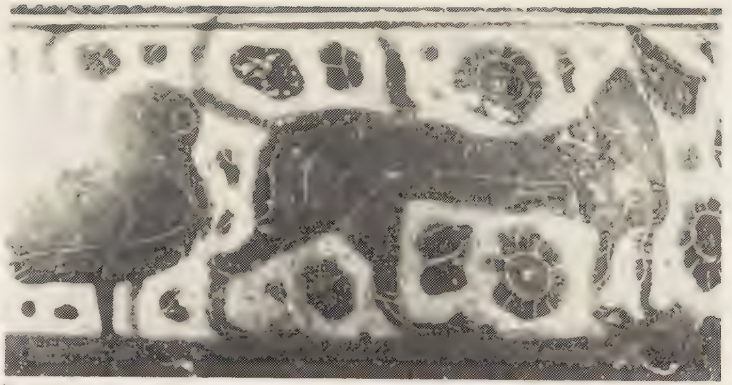

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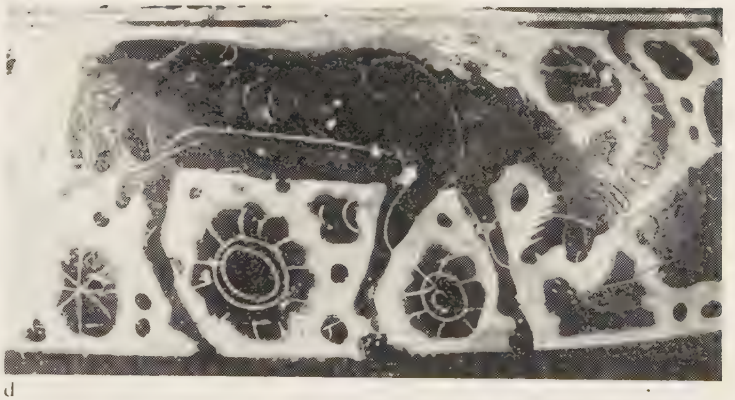

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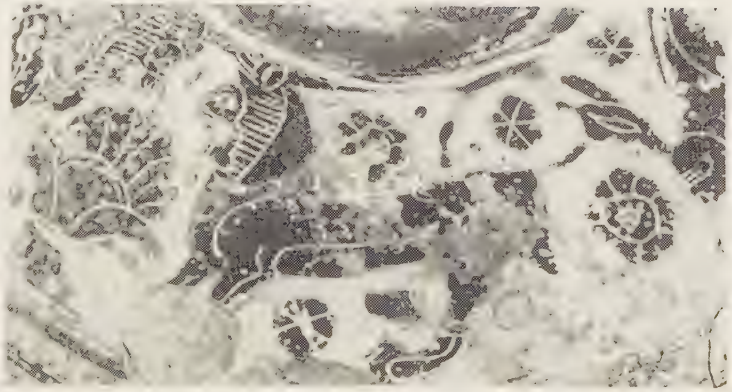

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48. Lund, Antikmuseum 252. Photos courtesy of the museum.

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39 Florence, Museo Archeologico 3787

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53 Taranto, Museo Nazionale 20741

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50. Manchester, Manchester Museum 35131.

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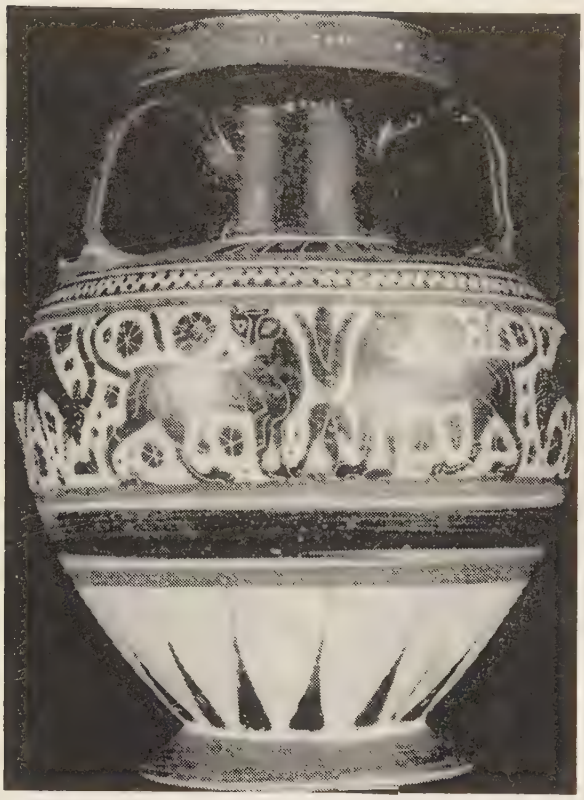

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54. Béziers, Musée des Beaux-Arts 3. Photos courtesy of the museum.

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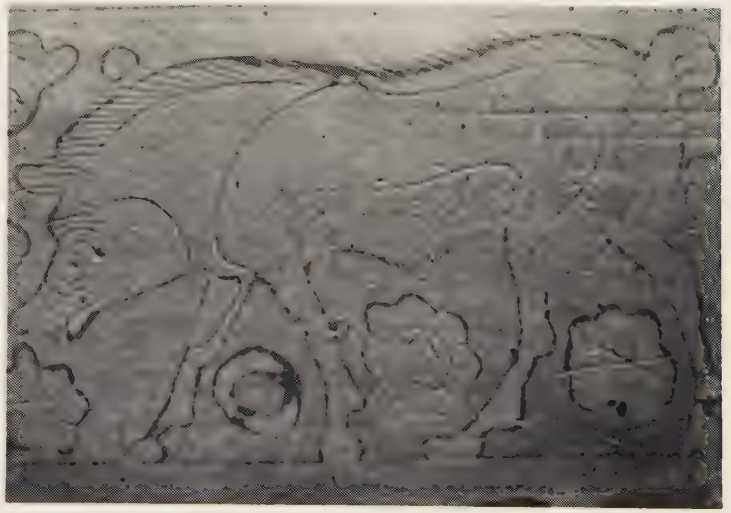

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Plate 43

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57. Cambridge, Fitzwilliam Museum GR 59.1896. Scale 1:1.

Plate 45

a

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58. Stockholm, Medelhavsmuseet 1977:1. Photos Margareta Sjöblom, courtesy of the museum.

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Plate 48

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61 Bari, Museo di Bari 8533

Plate 49

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44. Taranto, Museo Nazionale 4794.

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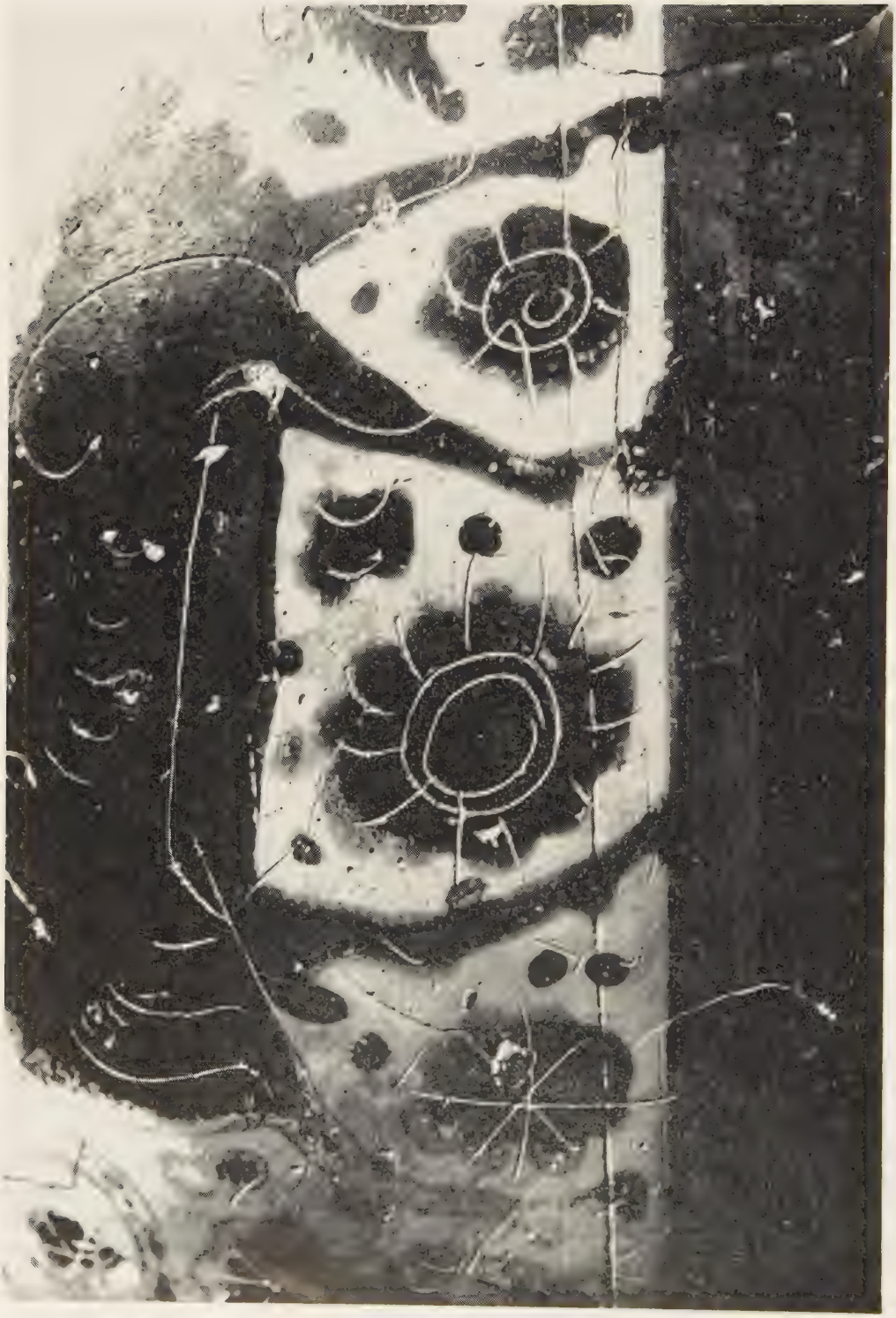

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